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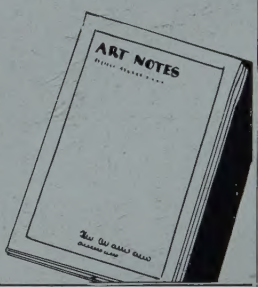
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IN THE NEW YORK GALLERIES—DECEMBER

The first signs of the holiday season may already be seen in the galleries, where there are many attractive Christmas exhibitions.

At the *Metropolitan Museum of Art, 82nd Street and Fifth Avenue,* on December 2, *The Third International Exhibition of Industrial Art,* assembled by The American Federation of Arts, will be shown. It consists of Decorative Metal Work and Cotton Textiles. The following special exhibits will be continued: *Early Italian Engravings, Peruvian Textiles, French Painted* and *Embroidered Silks, Loan Exhibition of Japanese Sword Furniture, Japanese Peasant Art,* and *Prints—Selected Masterpieces.*

The *DeMotte Galleries, 25 East 78th Street,* will have an exhibition entitled "*Sculptured Portraits Throughout the Ages,*" from December 1 to 15. The exhibition of the old and recent work by *Jean Hugo, Maurice Utrillo, Suzanne Valadon* and *Utter* will be on view from December 8 to January 3.

The *Ferargil Galleries, 37 East 57th Street,* will have a Christmas Exhibition of small *sculpture* and a group of *porcelains by F. Luis Mora.* From the 8th to 20th they will show *paintings by Gwen John,* and from the 15th to the 31st *drawings by Madge Tennent* and *lithographs and drawings by Elizabeth Nagle.*

The *Ehrich Galleries, 36 East 57th Street,* w have their Annual Christmas Exhibition *paintings of the Madonna.*

The *Valentine Gallery, 43 East 57th Street,* w show *Peter Arno's Drawings.*

The *Daniel Gallery, 600 Madison Avenue,* wi have a group show of *paintings by America Artists.*

At the *Durand-Ruel Gallery, 16 East 57t Street,* the *paintings of Maxine Maufra* will b exhibited.

The *Museum of Modern Art, 730 Fifth Avenu* will have an Exhibition of *American Paintings.*

Kennedy & Co., 785 Fifth Avenue, will sho *drawings by Nancy Dyer.*

The *Montross Gallery, 785 Fifth Avenue,* wi show *paintings by Rubin* from the 1st to 20th Then from the 22nd to January 3 there will b *paintings by John Allison* and the *Third Annua exhibition of the work of Otis Oldfield.*

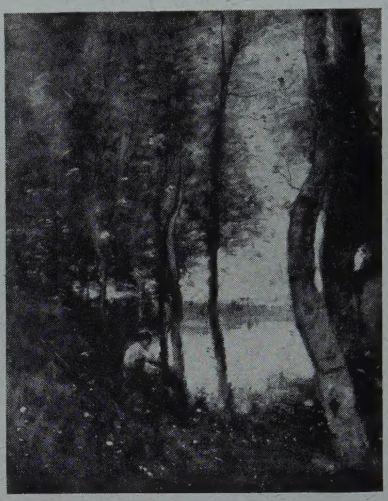
The *New Art Circle, 9 East 57th Street,* will hav an exhibition entitled "*Centenary of Romanticism in French Graphic Art.*"

The *Brummer Gallery, 27 East 57th Street,* wil show *paintings by Pierre Roy.*



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The *Babcock Gallery*, 5 *East 57th Street*, will have *paintings by Andrew Winter* on exhibition from the 1st to 13th, and *small paintings by American Artists* shown from the 15th to the 31st.

The *Dudensing Gallery*, 5 *East 57th Street*, announces a "Christmas Show."

The *Milch Galleries*, 108 *West 57th Street*, will show from the 1st to the 13th of the month, an exhibition of *paintings and etchings by Diana Thorne*.

The *Reinhardt Galleries*, together with the *Goldschmidt Galleries* at 730 *Fifth Avenue* will show "*The Guelph Treasure*" an exhibition of Reliquaries of the 9th to the 15th Centuries.

The *Rehn Gallery*, 683 *Fifth Avenue*, will show *paintings by George Luks* during the first week of the month, then they will have *water colors by George Biddle*.

The *Kraushaar Galleries*, 680 *Fifth Avenue*, will have *paintings by Ruth Jonas* on exhibition from December 4 to 18, and will show a group of *drawings by various artists* from December 10 to 30.

The *Macbeth Gallery*, 15 *East 57th Street*, will have an exhibition of *paintings by a Group of Younger Artists*. These are fine paintings that can be sold for prices within the reach of many American home owners. There will also be an exhibition of *etchings by the late Ernest Haskell*.

The *Art Center*, 65 *East 56th Street*, will have t following exhibitions:—Dec. 1 to 6 the *Buswe Hammond Collection of Early American Gla* loaned by Mrs. Wm. Greig Walker, *Books L signed and printed by William Edwin Rudge* December 14, *Greeting Cards shown by the A Alliance of America* until the 27th, *Paintings Josephine B. Gridley* to the 27th, also *work pupils of the Reimann School of Berlin*, shown the Art Alliance of America from the 8th to t 27th, *Paintings in the Opportunity Gallery, Wo of the Members of the New York Society of Craf men*, and *Mexican Craftwork*, semi-permanent.

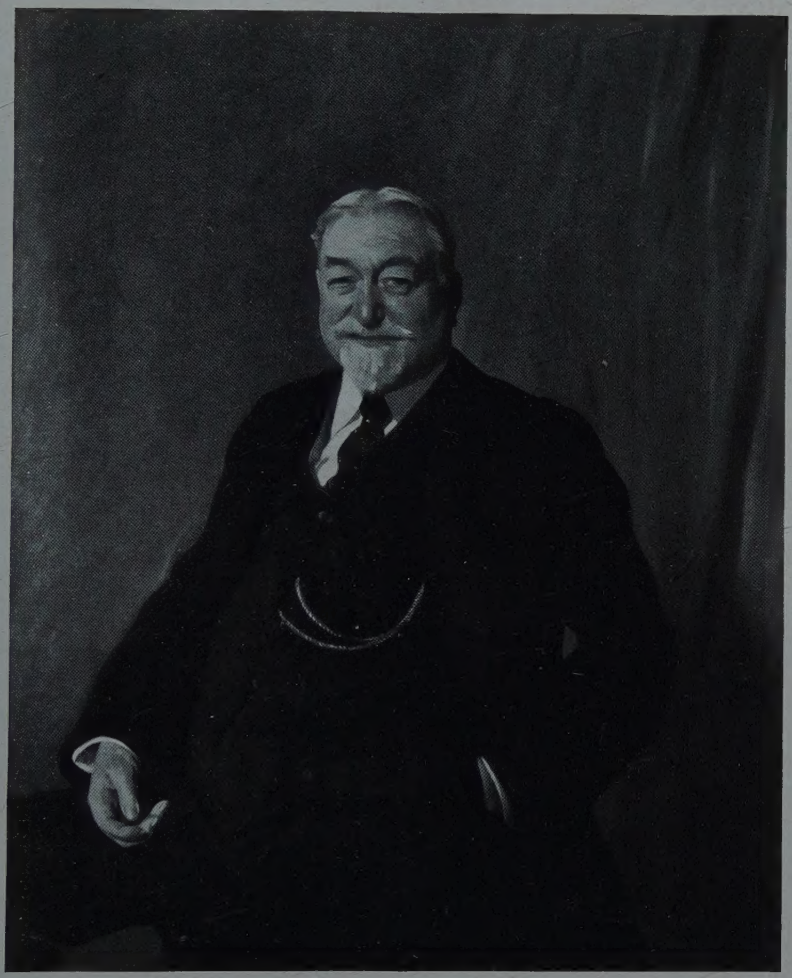
The *Kleinberger Galleries*, 12 *East 54th Stre* will, as usual, show *Old Masters*.

The *Down-town Galleries*, 113 *West 13th Stre* will show a group of contemporary artist's wor known as the *American Print Makers Exhibitio*

The *Seligmann Galleries*, 3 *East 51st Street*, w show *paintings by Segonzac*.

For those who are interested in *Babylonian a* there are rare pieces to be seen at *Mr. David's*, 5 *5th Avenue*, excavations from the Tigris and E phrates region.

The Galleries of *Thomas Agnew & Sons*, 1 *East 57th Street*, will show throughout the mon an exhibition of *Paintings by Contemporary Briti Artists*.



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THE AMERICAN MAGAZINE OF ART

DECEMBER, 1930

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Bulletin of Traveling Exhibitions

DECEMBER, 1930

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WOMAN WEARING A TOQUE

BY

COROT

COLLECTION PAUL ROSENBERG, PARIS
COROT-DAUMIER EXHIBITION
THE MUSEUM OF MODERN ART, NEW YORK

THE
AMERICAN MAGAZINE OF ART

VOLUME XXI DECEMBER, 1930 NUMBER 12



WHITE CARNATIONS J. G. HENRI-MARTIN (French)

THE INTERNATIONAL EXHIBITION AT PITTSBURGH

THE Carnegie Institute's Twenty-ninth International Exhibition, which opened October 16 with a private view to continue to December 7, after which the works by foreign artists will go on a circuit of other museums in this country, is an uncommonly interesting and significant display. Exhibitions of contemporary art held annually, as in this case, must be regarded to a great extent as reports of progress, or the contrary. Great works of art are infrequently produced and are like peaks rising from the plains of mediocrity. But an exhibition of art, even contemporary art, differs widely from an exposition of mere objects, as art is in itself an intangible thing. Therefore the visitor to an exhibition of art cannot pass judgment by rule or measure. There is no criterion by which all art can be judged. A great work of art is something finer and better than the sum of its virtues; it may even, at times, be great in spite of its faults. It is first, and last and always a personal matter, an individualistic expression. But art invariably reflects life, and the trend of contemporary life can be most accurately determined by study of the art of our day.

There has probably never been a time in the history of mankind when, in a single generation, such violent changes have taken place in manner of living. What these changes are we all know, and as far as possible everyday life has accommodated itself to them. For even the most phlegmatic it has not been a holiday job, and for the more sensitive it has been more than disturbing. For this reason one finds in contemporary art evidence of uneasiness, unrest, revolu-



APPROACHING STORM, RACETRACK — GUY PENE DU BOIS (American)



OCTOBER — CHARLES E. BURCHFIELD (American)



THE BRASS KETTLE — EMIL CARLSEN (American)

tion, such as one does not find in the less imaginative and more commonplace fields of activity. To a great extent our most cherished ideals have been turned upside down. No wonder we are bewildered, amazed. Through the fog of misunderstanding is to be discerned something more than a skeleton of strength, and out of the engrossing ugliness of the present will come, quite as surely, new beauty in the future.

One thing can be said of practically all of the 437 paintings included in the current International Exhibition of the Carnegie Institute—they are strong. What faults they have—and some are glaring—they are not faults of weakness. Distrustful perhaps of themselves, certainly of prettiness, the majority of the painters have cast aside many of the old amenities of beauty. Some are groping their way toward new forms of expression; not a few without apparent consciousness of direction. But they are groping, they are striving, they are achieving—so much so that they have already spoiled for us some of the things that seemed good to us yesterday; and they do make us think.

E. A. Newton, the great bibliophile, once remarked that the world did not go on and on, as many supposed, but round and round, and in the evolution of art the truth of this statement is undoubtedly evidenced. The revolutionists in art a few years ago declared their intention of casting aside tradition, throwing off the shackles which technique imposed, discarding utterly subjective interest. But behold, today many are coming back to these things. One finds in the current exhibition at the Carnegie Institute some beautiful examples of draftsmanship, the works of certain artists who are masters



BAR ISLAND LEDGES — GEORGE PEARSE ENNIS (American)

of technique and have apparently delighted in the creation of lovely surfaces, and also painters who, while seeking personal expression, have found it essential to emphasize subject. It is, after all, not what one does, or even the way one does it, but the thing itself which counts—the thing called art.

And this brings the reviewer to an interesting notation. Studying, country by country, the works in this International Exhibition, one cannot but be impressed by the fact that the artists of the Old World, steeped in tradition (especially the French, the Italian and the Spanish) while producing today in a new manner, evidence a consciousness of their high calling as artists, of the sacredness of the thing called art, which the artists of the new world do not seem to fully realize. It is this consciousness which, no matter how far they, in practice, may stray from the great ideal, gives to their art a flavor and to their life a richness which we of the new world as a people do not possess.

Mr. Saint-Gaudens, Director of the De partment of Fine Arts of the Carnegie In stitute, who is responsible for the assemblin of these International Exhibitions, in a brie address on the evening of Founder's Da to a small dinner audience told of how i Mexico he had lately found evidence of real understanding of art among the com mon people—the makers of pottery an other articles of utility—an understandin which made one Mexican decline to repea a work once successfully produced, an another demand the privilege of originality the privilege of expressing his own idea whether it were true to nature or not, differ entiating between the creative artist an the copyist.

In collecting this International Exhibition Mr. Saint-Gaudens has not followed merel his own tastes and preferences, but has, s far as possible, included with great catho licity the works of men and women in th United States and abroad who are toda



PORTRAIT OF MRS. MONCURE BIDDLE

BY

ROBERT SPENCER (American)

TWENTY-NINTH INTERNATIONAL EXHIBITION
CARNEGIE INSTITUTE, PITTSBURGH



Courtesy Down Town Gallery

DESERTED FARM — STEFAN HIRSCH (American)



WOMEN OF CARTAGENA — MILLARD SHEETS (American)



STILL LIFE — HENRY LEE McFEE (American)

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making original contribution in this field, sincerely striving for an ideal. He has thus created a forum in which the art of today is accorded free speech.

Of the entire number represented (236 artists in all—137 European and 99 American) no one is sufficiently great to be universally admired; a few may even call forth hatred. But each apparently has independent vision and the courage of his or her own convictions, and that is well. There is obviously a tendency on the part of many to exalt Main Street as against Park Avenue or Beacon Hill. This tendency is noticeable in all phases of contemporary art—the drama, literature, even music. It is the long swing of the pendulum from the drawing room manner of the 1890s. The artists have yet to learn that there is a wide difference between being common and attaining universality. But there is through all this art a certain element of movement, colorfulness, vitality, all of which rightly belongs to our time and rightly indicates healthful integrity.

It is interesting to observe that comparatively few painters represented in this exhibition are producing landscapes. It is not nature, the outdoor world, but man and man's relation to things that is engaging at-



ALZIRA SINGING

BY

WALDO PEIRCE (American)

TWENTY-NINTH INTERNATIONAL EXHIBITION
CARNEGIE INSTITUTE, PITTSBURGH



THE BABY — LEON KROLL (American)

tention today. We have no time for lyrics, we have no inclination for calm contemplation. In the American section are to be found, to be sure, in the very first gallery one enters, three landscapes by Rockwell Kent. All three are of Greenland, are conventionalizations, epics—stern, strong, though less dramatic than earlier works by the same painter. In an adjacent gallery are three characteristic landscapes by Edward W. Redfield and two by Ernest Lawson, competent, realistic, painted for the joy of interpreting the outdoor world. But these are practically all. The rest of the 152 paintings by American artists are either of figures or still life.

There is great variety in the manner of presentation. There are those who, in portraiture at least, cling to the realistic and paint with great suavity of grace, such as Leopold Seyffert, represented by his portrait of his wife and sons; his portrait of Ferdinand Roebling White in riding costume, and of Marion Eckhart—the last most superbly rendered. There are portraits, full length, of Mr. and Mrs. Moncure Biddle of Philadelphia by Robert Spencer, who has only lately entered this field—portraits full of strength, and evidencing the same beauty in color and surface rendering that have long set his canvases apart from others.

There are three very strong paintings by Eugene Speicher, among them an Italian girl rendered almost with the simplicity of a primitive. There are three vivid works by Leon Kroll, most engaging, perhaps, the one entitled "The Baby," an infant in a basinette on the seashore between two women; and a "Mother and Child with a Toy Balloon" by Kenneth Hayes Miller—figures with a kind of sculpturesque strength, classical conventionalization. Gari Melchers shows two new works—"Fan and



EXCURSION VICTOR HAMMER (Austrian)

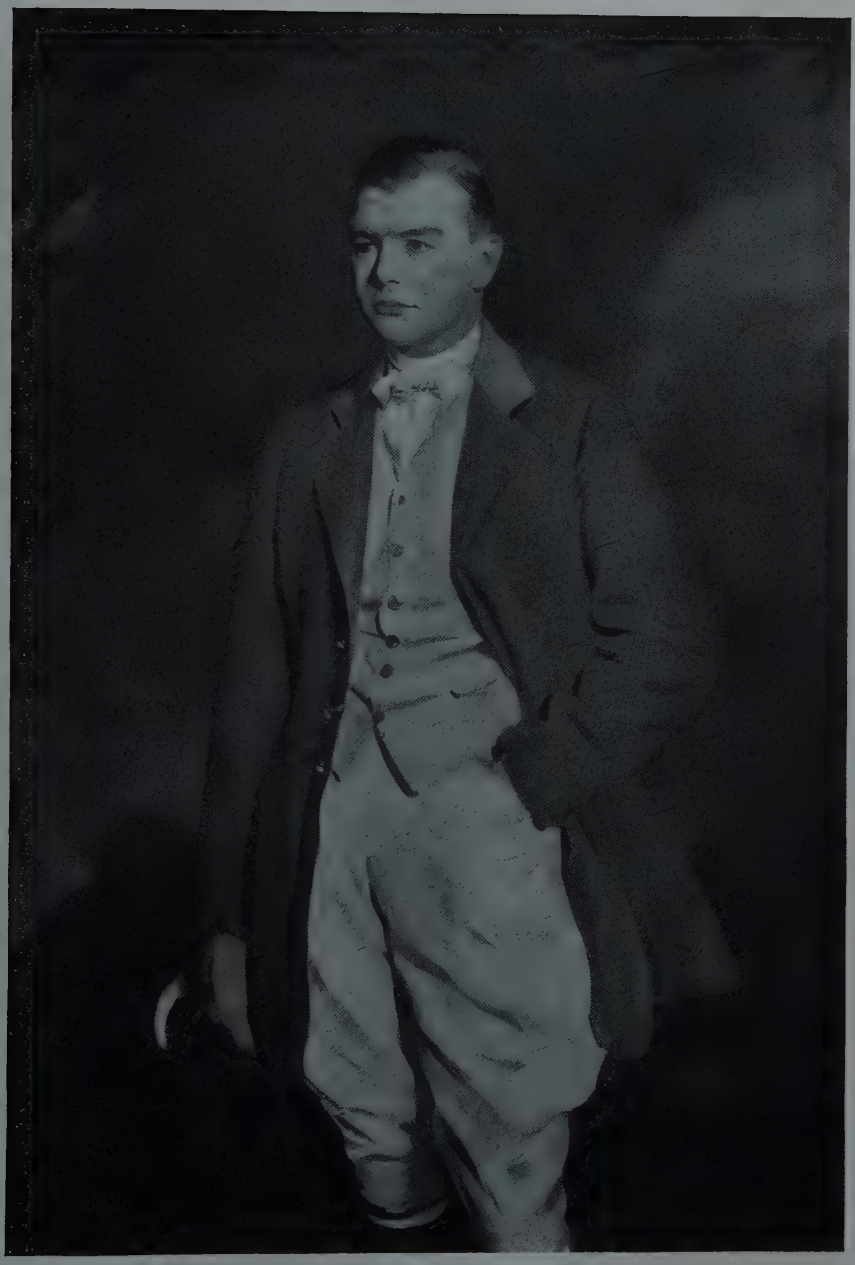
Guitar" and "The Doctors"—both virile, well painted, but lacking the spirit of his earlier works.

Gifford Beal's "Lobster Pots" and "Man and Light House" are splendid interpretations of contemporary marine life, as is George Pearse Ennis' "Bar Island Ledges," evidencing comprehension of its dramatic element.

Beautiful indeed are Emil Carlsen's interpretations of still life and his painting of "Gethsemane," done with the utmost reserve but with deep artistic emotion.

Malcolm Parcell, Paul Trebilcock, Abram Poole and Charles W. Hawthorne each in his individualistic way, renders figures realistically.

Honorable mention was awarded Maurice Sterne for an essentially realistic presentation of an interior in which a young Negro girl standing beside a table is the chief element in composition, a work rendered in a manner utterly unlike his former loose and somewhat casual technique. George Luks, on the other hand, shows an amazingly clever, sketchily painted life-size figure



PORTRAIT OF FERDINAND ROEBLING WHITE

BY

LEOPOLD SEYFFERT (American)

TWENTY-NINTH INTERNATIONAL EXHIBITION
CARNEGIE INSTITUTE, PITTSBURGH



RECLINING NUDE — LUCIEN SIMON (French)



BALLET GIRL AND DRESSMAKER — LAURA KNIGHT (British)



BETSABEA — GIOVANNI ROMAGNOLI (Italian)

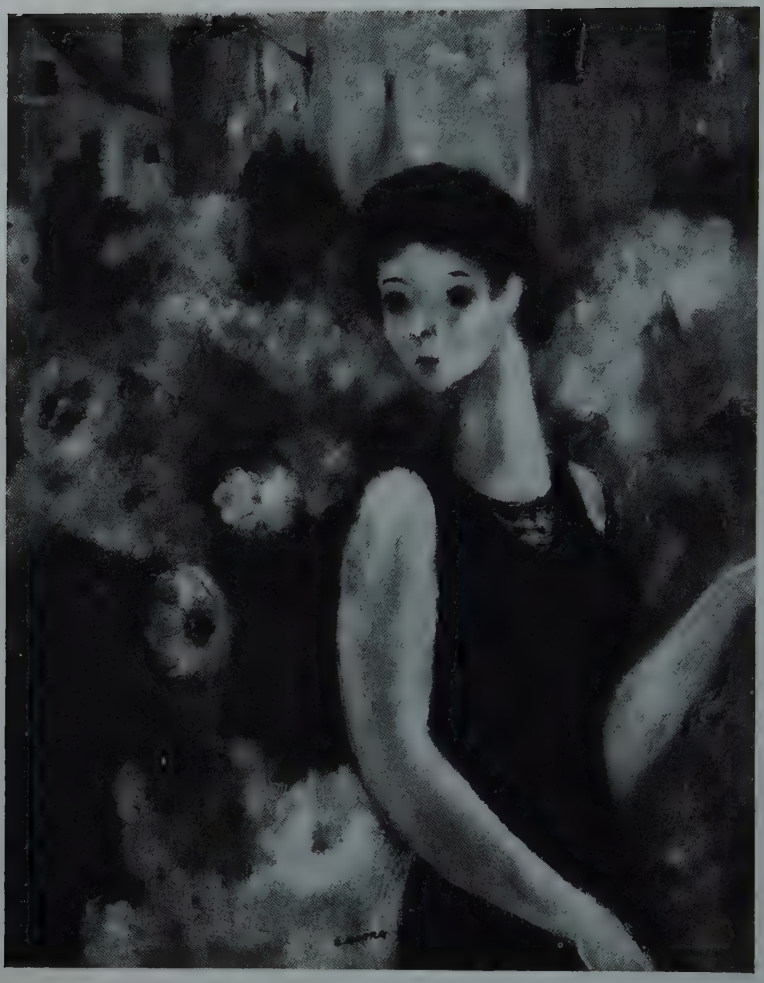
study of a woman with a white hen in her arms, "Mrs. Gamley," and in direct contrast, a poster-like portrait of another woman, "Ann Pratt" in purple dress, seated, sharply outlined against a flat background. The innovators of yesterday are evidently still seeking new ways.

Burchfield, Hopper and even Stefan Hirsch, as represented in this exhibition, seem to have become subjective and more skilful in draftsmanship, more literal in transcription. The very fact that we do not stand still may be regarded as evidence of dissatisfaction leading to progress.

After passing through the five galleries devoted to the art of the United States, one finds two galleries devoted to the work of British artists. Here are three very different and unusual paintings by Sir David Cameron, the great Scotch etcher, among them one, "St. Raphael," painted as were the works of the old masters, with a beautiful sense of tone, great accuracy of draftsmanship and superb surface texture—a great work.

Here, also, are three striking paintings by Augustus John—"Magnolias," "Portrait of Dr. Stresemann" and "Study of a Head"—all three unpleasant but powerful. Here is a nude, "The Sphinx" by Gerald Kelly, painted with all the perfection of a Bougereau but without the affectation; and here are three powerful studies by Laura Knight, utterly different, yet all with spirit as well as fervor. Alan Beeton shows two figure studies, both very simple in treatment; one, "Isabella," practically a study in white. And much can be said in praise of Gerald Brockhurst's "Portrait of Henry Rushbury," an amazing characterization—a work absolutely literal but dominant with personality. The British painting of all sorts is still essentially British—substantial, deliberate, dimensional.

In the French section, which one, following the order of presentation, reaches next, the "gamut" is "from Besnard to Braque." Here at their best are such well-known modernists as Henri Matisse, a member of this year's jury; Georges Braque, Marie Laurencin, Pierre Bonnard and Pablo Picasso. The last, a Spaniard by birth but French by



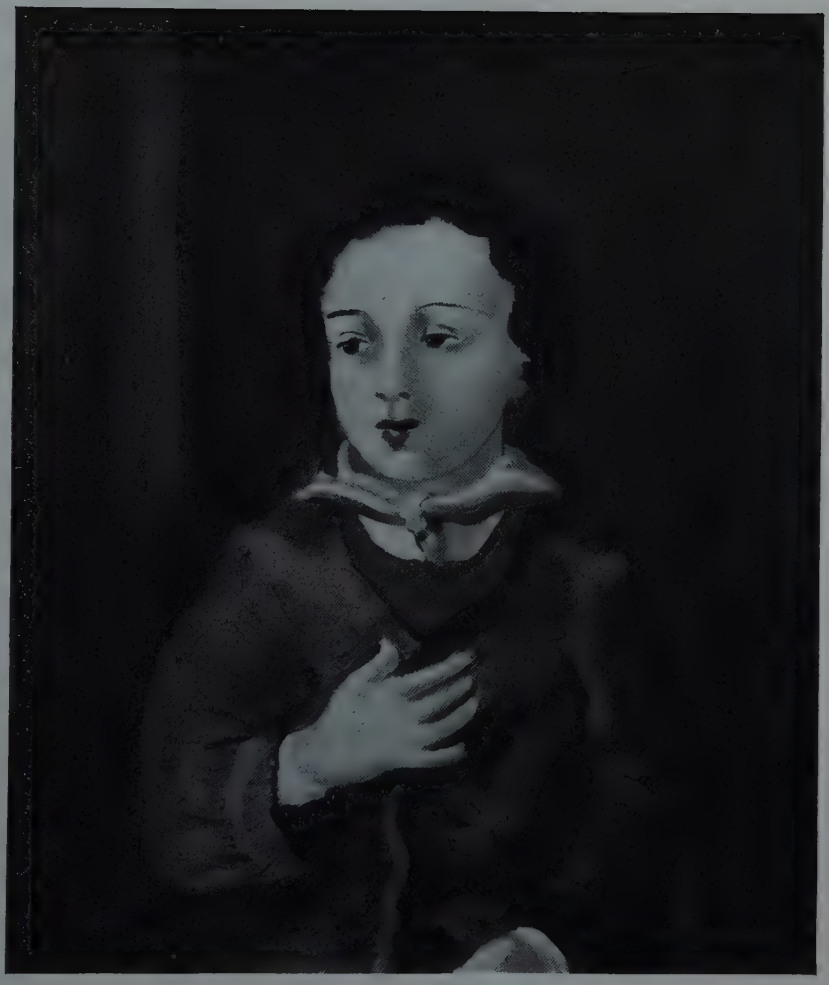
THE FLORIST — EDOUARD GOERG (French)

adoption, shows, by invitation, two portraits of his wife, to one of which the first prize was awarded, and a large study, presumably for mural decoration, entitled "The Three Graces." The awards of prize juries seldom satisfy the public, but in the present instance there are few who would quarrel with the bestowal of first honors upon Picasso's superb portrait of his wife. Picasso, as everyone knows, was at one time one of the leading exponents of Cubism, but here Picasso is seen in a different rôle and one is brought to realize that before he began experimenting he had built a strong foundation for his art.

Here also are the conservatives, such as Lucien Simon and Paul Albert Besnard, both of whom, however, are apparently employing with skill and by choice the new modes of expression, painting more freely than they did and with greater emphasis on fundamentals.

"Not long ago," says Mr. Saint-Gaudens, "the French felt that a more or less sentimental representation of the typically obvious physical aspects of life was of the first importance. Today they are not so much interested in the outward appearance of things, provided that the comment is just.

"After all it is the beauty of today that



LITTLE GIRL WITH SILK HANDKERCHIEF ANDRE DERAIN (French)

France wishes for today. This land entertains no violent desire to reorganize the world or to disrupt the artistic map of Europe. It scrupulously cares for its old palaces and paintings. But it has too much latent nervous energy to sit with its artistic hands folded with before it the interest in life which lies in the rising of each day's sun and the coming of each day's evening."

Made charming with a touch of skill and affection are the works of Le Sidaner, Henri-Martin and Henri Lebasque. Bold and fearless, though far from lovely, are the works of Van Dongen. Engagingly merry are those of Edouard Goerg and Marie Laurencin.

Austria, next in order, is represented, and amazingly well, by Victor Hammer, who dares to present a new interpretation of the great Biblical scene "The Adultress before Christ," and two portraits painted as perhaps Dürer might have painted them had he been living today. Karl Sterrer, a member of the Jury, shows three varied and unusual works—nudes entitled "Evolution;" a landscape, "Apple Tree," an unusual composition; and a figure study, "The Beloved." From Wilhelm Victor Krausz have come



ANEMONES HENRI LEBASQUE (French)

three noteworthy figure paintings, one "Dr. Richard Strauss Conducting Mozart."

The strength of the Scandinavian section is to be found in three subtle winter landscapes by Gustaf Adolf Fjaestad, beautifully rendered.

The Belgian section contains, among other interesting works, unusual subject-canvases powerfully set forth by Anto Carte in a maner all his own; and three figure paintings rendered with great simplicity and knowledge by Louis Buisseret, one of them a portrait of Mrs. Homer Saint-Gaudens.

The Italian section presents such striking contrasts as "The Watering Trough" and "Two Calves" by Beppe Ciardi, and two poster-like full length figure paintings by Antonio Donghi; three paintings by Mancini, all figures, one a self-portrait; and three paintings, one of flowers, by Giovanni Romagnoli, tenderly and exquisitely rendered.

"The Italian attitude toward art," to again quote Mr. Saint-Gaudens, "is exactly the opposite of the English. Art in Italy is something to fight about. Not long ago the first-rank painters of the old school were capable and satisfying. Times have changed. Now the young men of Italy are taught not that they must follow old age, but that they



WINDOW IN WINTER — HENRI LE SIDANER (French)

themselves must quickly become the leaders. Now, therefore, because of these youthful methods of conduct and because of the regulations of the Fascisti ideals, they have produced a neo classic modernism, restrained but energetic."

The German section, which was exhibited in Berlin before being brought to this country, has a strong national note and is far less extreme than in past seasons. "Woman Sewing" by Max Kaus, and "Sleeping Woman" by Willy Jaeckel are strong works of haunting vividness. Portraits by Oskar Kokoschka are grotesque to the point of caricature; "Still Life with Fruit and Azaleas" by Franz Heckendord, and "Sunflowers" by Emil Nolde are boldly decorative, striking in color.

What a contrast is the Spanish section which is adjacent! Here is a superb group by Anglada, including a horizontal panel, a nocturne, banjo players serenading, swayed and enrapt by their own music—motion and emotion. Here is a conventional but interesting portrait of the four sons of Mr. and Mrs. Roy Arthur Hunt of Pittsburgh, by Antonio Ortiz Echaqüe, very quiet—and pictures of a typical Spanish scene, a bullfight—compositions and figure studies, all rendered with full fluid brushes by those who



NUDES

BY

LUIS BERDEJO ELIPE (Spanish)

TWENTY-NINTH INTERNATIONAL EXHIBITION
CARNEGIE INSTITUTE, PITTSBURGH



WOMAN SEWING — MAX KAUS (German)

undoubtedly know the meaning of art as well as how to paint.

Spain, we are told, is a self-contained land, with no interest in the foreigner, and the Spaniard is most enthusiastic over the men who "do what they know and who know what they do," such as Solana, who understands his technique and lives with his subjects—is Spanish through and through.

But the surprise of this exhibition is found in the little gallery devoted to the art of Poland. Here are shown what is rare today —religious paintings of fervor and of artistic merit. A strange, conventionalized composition of the life of St. Francis by Antoine Michalak; a beautiful new interpretation of "The Nativity" by Jan Wydra; a painting full of the spirit of the Slavic race, "The Poacher" by Casimir Sichulski, and also, by the same painter surprisingly enough, a naive, simple and memorable painting, "The Manger," a nativity, done as reverently as were the paintings of the fifteenth century when art was still young. Here, too, is a great dramatic composition, a Triptych, "Crucifixion," by Frydryk Pautsch, in the style of the seicento.

Czechoslovakians make excellent showing, chiefly in flower and still life studies, though Josa Uprka shows a typical Czechoslovakian scene, "The Victor of the Easter Race," which just missed supreme success.

For the first time Soviet Russia is represented. The representation with but one exception, notably a landscape, "Poplars, Asia," by Basil B. Rojdesvensky, is sad—immature, halting.

The Swiss section is even less encouraging; and apparently Holland is temporarily somnolent and artistically has almost ceased to exist. Thus is set forth the present cycle.

To be able year after year so to see the works of our artists in conjunction with the works of the leading artists of other nations



THE POACHER

BY

CASIMIR SICHULSKI (Polish)

TWENTY-NINTH INTERNATIONAL EXHIBITION
CARNEGIE INSTITUTE, PITTSBURGH



THE VICTOR OF THE EASTER RACES — JOSA UPRKA (Czech)

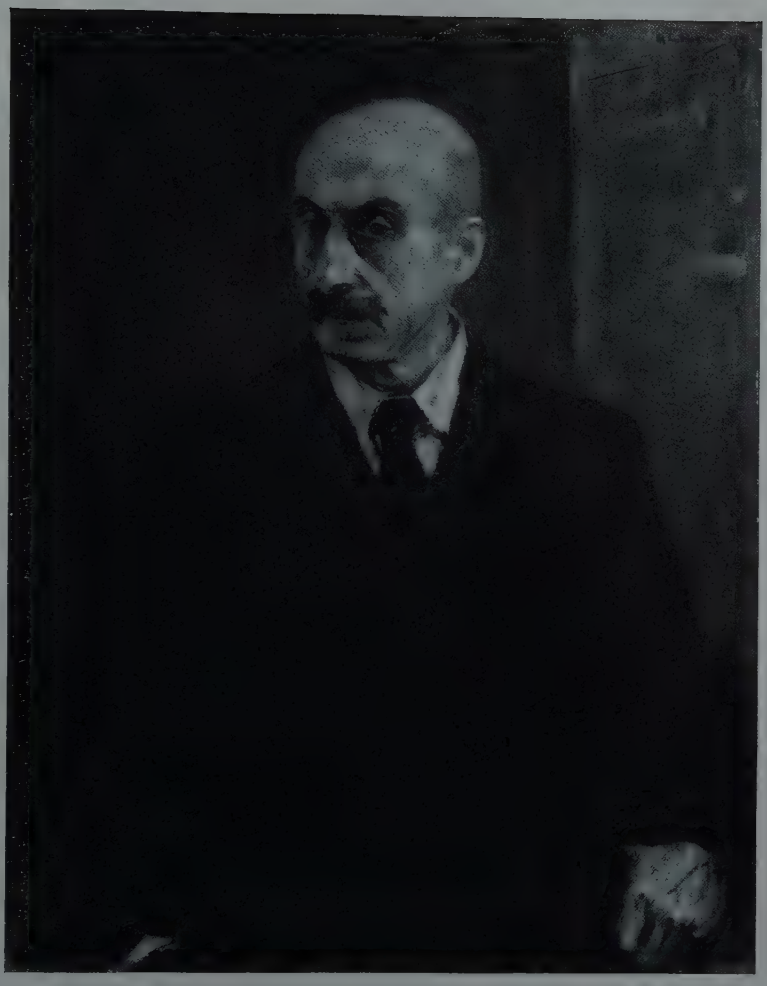


BULL FIGHT IN TUREGANO — JOSE GUTIERREZ SOLANA (Spanish)



SERENADING AT JACA BY H. ANGLADA Y CAMARASA (Spanish)

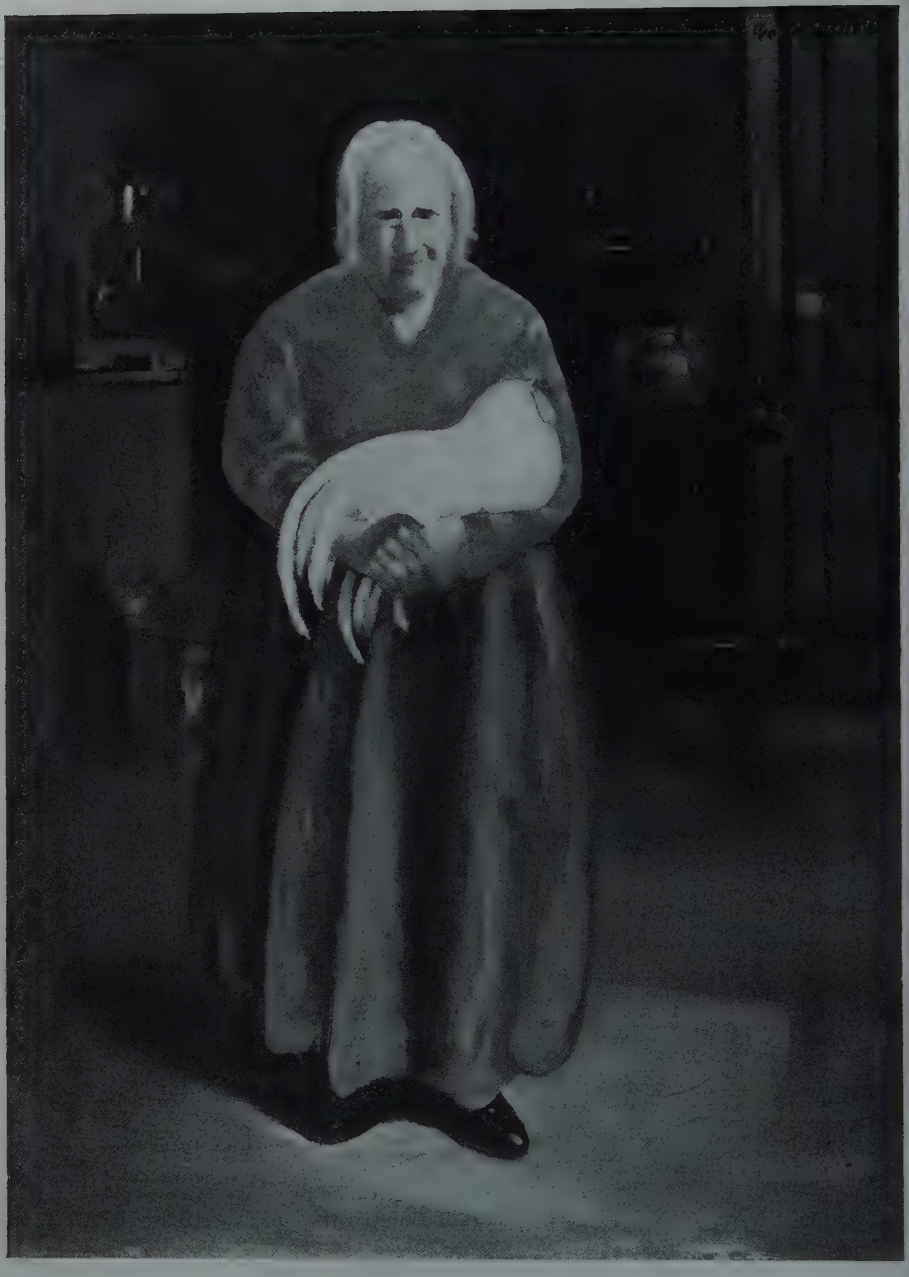
TWENTY-NINTH INTERNATIONAL EXHIBITION
CARNEGIE INSTITUTE, PITTSBURGH



SELF PORTRAIT — MAX LIEBERMANN (German)

cannot fail to be helpful, and the possibility of seeing in this country each year the best works of contemporary foreign painters is a privilege which should be highly esteemed. But what do we learn from it? First, that art is becoming internationalized—that it is taking on new meaning—that it is gaining new strength; and second, that if we in this country are to worthily carry on the torch, if we are to produce something more than good paintings, we must develop a real understanding of art as a part of life, and of the fact that there would be no art but for the artists. It is the increase of this understanding that is needed to bring our art to full flower and to open the way to a real renaissance of art in America.

The Print Makers Society of California held its annual meeting on October 12, at which time the following officers were elected for the ensuing two-year term: president, Arthur B. Dodge; vice-president, Harold L. Doolittle; editor of print letter, Howell C. Brown. The print selected for distribution to associate members of the Society for the current year is an etching by Arthur W. Hall entitled "Pecos," showing the old Pecos ruins of New Mexico.



MRS. GAMLEY

BY

GEORGE LUKS (American)

TWENTY-NINTH INTERNATIONAL EXHIBITION
CARNEGIE INSTITUTE, PITTSBURGH



THE HUNTSMAN — A. J. MUNNINGS (British)

HOMER SAINT-GAUDENS ON THE PITTSBURGH JURY AND PRIZE AWARDS*

"FOR the twenty-ninth time in the history of the Carnegie Institute the Department of Fine Arts presents its annual exhibition of contemporary painting, its one important offering to this strange, confused sea of visual emotion which is present-day art. . . .

"In our galleries we have an exhibition which represents not what the Carnegie Institute, its trustees, or officials, or the people of Pittsburgh think is present-day art, but which, within our limits of space and money, represents the opinion of the pooled artistic intelligence of the nations in the Exhibition.

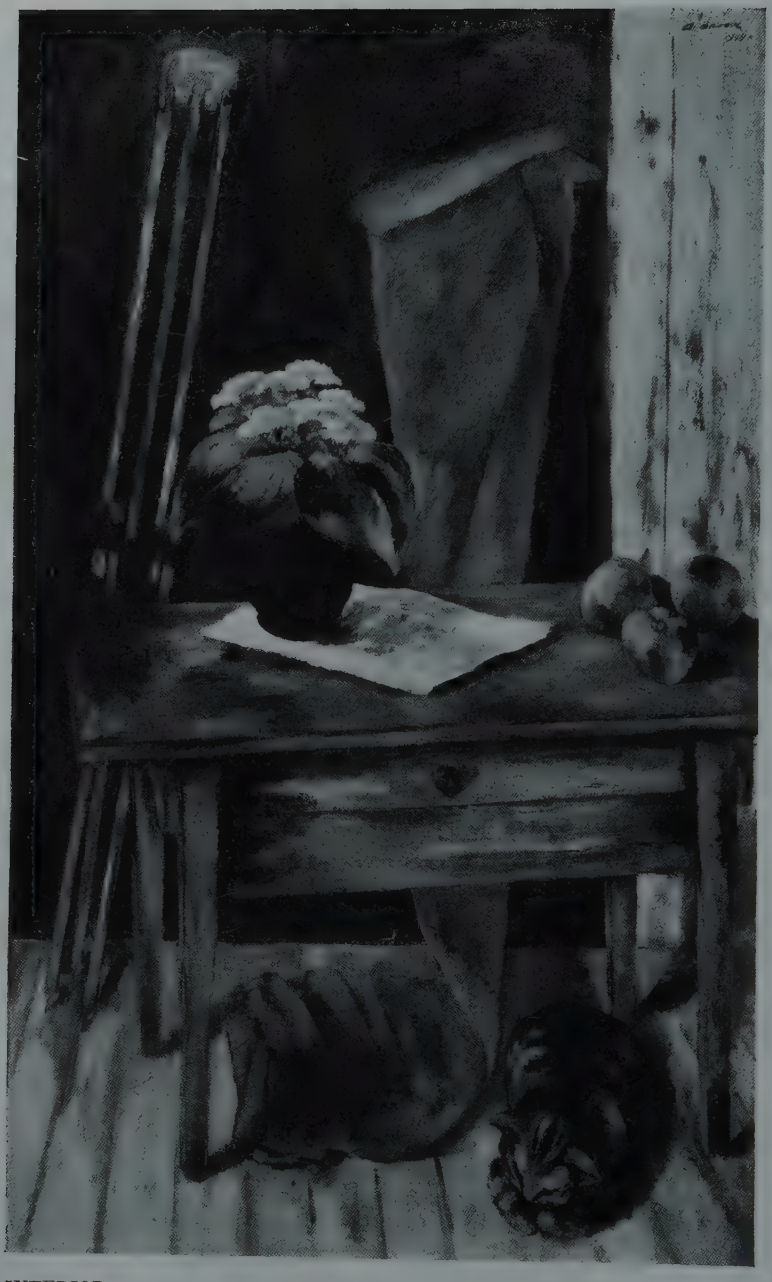
"What I would have you concern yourselves with, for the moment, is how through this Exhibition the artistic idea of the men who attempt to play with fantastic pigment on canvas concerns itself with us of workaday occupations and gives us recreation which we cannot obtain through the use of gasoline, or electricity, or round-headed clubs, or pieces of dotted paper.

"For example, the artistic idea applies to George Luks, raised in the dust and clatter, the upheavals, the aspirations, and sordid untidiness of New York, who obtains joy out of life by splashing paint over himself, his barnlike studio, and his multitudinous pupils, and by bursting with enthusiasm.

"Again, the artistic idea applies to Victor Hammer of Austria, the product of that ordered and reverential Viennese age of Emperor Francis Joseph—sensitive, analytical, painstaking, and serious.

"The first of these painters rushes at the artistic idea for the zest of it. The second painter toys with the artistic idea for the charm it will give him through his age. What I would ask of you is that you superimpose one upon the other various phases of this

*From an article published in the October number of *The Carnegie Magazine* by permission.



INTERIOR — ALEXANDER BROOK (American)

AWARDED SECOND PRIZE OF $1,000 AND LEHMAN PRIZE OF $2,000
TWENTY-NINTH INTERNATIONAL EXHIBITION
CARNEGIE INSTITUTE, PITTSBURGH



ODALISQUE — HENRI MATISSE (French)

artistic idea until ultimately you have before you a composite photograph which will bring you in sympathy with the aims of the artists represented in this Exhibition. . . .

"To penetrate a little further into this amorphous penumbra, let us study for the moment the personalities that compose the Jury who awarded the prizes this year.

"First, we have from France, Matisse, whose work has received the greatest acclaim from some, to the hopeless bewilderment of the rest of an otherwise intelligent society. But his paintings are simple enough if you think of them from the unconfused philosophy of the artist himself. . . .

"Then came the Austrian, Karl Sterrer, transported for the first time in his life from the linden trees of Vienna to the crash of New York traffic. Awed and almost saddened, he was moved to speak of the contrast between his old country and this land where constructiveness and the value of work so rules. Like the city that bred him, Sterrer has no hatred for tradition, but as in his paintings of yesterday he tried to express yesterday, so in his paintings of today he is trying to express the present-day artistic idea of his race.

"The Englishman was Glyn Philpot, member of the Royal Academy, winner of our First Prize in 1913, representing the best of traditional English painting, but understanding with the eclecticism of the true artist the virtue that may lie in the fine interpretation in paint of emotional aspirations quite different from his own. It is delightful to find that advanced and academic artists alike quarrel among themselves far less than laymen concerning the vagaries of work before them. The artistic idea breeds sympathy.

"For our own land we had first Bernard Karfiol, American artist, a fighter for what he believes to be the essence of his artistic idea, a representative of the more advanced American art, not only a painter, but a sculptor, a craftsman, and a teacher.

"Next was Moffett, modest and sincere,



POPLARS, ASIA

BY

BASIL B. ROJDESVENSKY (Russian)

TWENTY-NINTH INTERNATIONAL EXHIBITION
CARNEGIE INSTITUTE, PITTSBURGH



FISHERMEN — GIUSEPPE MONTANARI (Italian)

AWARDED HONORABLE MENTION

who, emotionally ambidextrous, can paint either in an academic or in an abstract style. He joined us from Provincetown, but he is truly in his ways representative of the Middle West where he was born.

"Finally came that veteran artist, Horatio Walker, who lives on an island in the St. Lawrence where life flows by at so gentle a pace that when we send him a telegram he receives it most hopelessly garbled two days later; for his townsfolk speak French, and what is more, the French of Louis XV.

"We smile as we think of that. Then we realize that the cheerfulness of our thought is a proper one. For with all our mechanical dust and clatter, with all our endless switching from nerve-irritating work to more nerve-irritating pleasures, just to dwell a little wistfully on the beauty of landscapes, or to decide whether this shadow is perfection here or a little wrong there, has in it an essence of that artistic idea that we should welcome in our clamorous days.

"Naturally, from a discussion of our jurymen, we turn to the personalities of the men who exhibit the prize paintings.

"There is no hard and fast rule by which these pictures are selected. Out in one of the middle western universities they had, last year, a percentage basis upon which they awarded prizes. Drawing was 20 per cent, composition 20 per cent, technique 20 per cent, feeling 20 per cent, interest 10 per cent, and the frame 10 per cent. The passing grade was 60 per cent.

"Fancy the result of any group of men applying such a scheme to the walls of our galleries containing Gill of England and Knaths of our land. In the words of the old New England poet, 'There's bears in them woods.' . . .

"It is all a matter of inherent taste, and as

a result of the combined taste of those six men our First Prize this year was awarded to Pablo Picasso.

"Picasso is an eminent person in the eyes of France, wherefore because so much gossip has been spread abroad concerning his abstractions I take a slightly malign delight in the award's going to the portrait of his wife, as classical in drawing and construction, as deep in its sense of understanding, as anything conceivable by the most academic painter.

"The Carnegie Second Prize was awarded to the American painter, Alexander Brook, for his 'Interior.' No old man is Brook, but very young indeed, for youth more and more in our land is coming into its own. Brook also was awarded the Lehman Prize for the best purchasable painting in the Exhibition. Perhaps women will more completely understand what Brook is seeking. A man to appreciate a handsome dress must see it on a pretty girl. But a woman can enthuse over the dress thrown across the back of a chair. That is Brook's desire. His dress is his arrangement of form and color. The pretty girl he disdains.

"The Third Prize went to Dufresne, a French modernist, who, like Brook, is bringing a fresh and novel note into painting. His work is free and thoroughly colorful.

"The First Honorable Mention was awarded to Henry McFee for his 'Still Life,' and, as it was a flower painting, the Jury logically gave it the prize which the Garden Club of Allegheny County generously offers each year for the best painting of flowers in the Exhibition. Again, as with Brook and Dufresne, McFee endeavors by the right placing of color, line, and form to complete a canvas that will be not a representation of many objects, but an expression of the emotion contained in those objects.

"The 'High-School Girl' by Maurice Sterne also received an Honorable Mention. Sterne was born in Russia but reached America as a lad. A student and an enthusiast in one, he has lived and painted from the East Indies to Italy.

"Though you will notice that most of the awards went to Americans, a painting of 'Fishermen' by Montanari was given another Honorable Mention.

"Montanari, so sober and altogether Biblical in his canvases, is not what he paints. He is a middle-aged Italian who lives in the foothills of the Alps above the Lake of Varese, and his chief joy in life, like that of so many of his countrymen, is fast automobiles. He offered us a ride home on a spring evening to Milan in one of the speediest, smallest Lancia cars I ever encountered.

"The final Honorable Mention went to Niles Spencer, another American painter who belongs in the group of the younger men with Brook and McFee."

The Museum of Fine Arts of Syracuse, New York, has recently purchased a comprehensive collection of porcelains by the late Adelaide Alsop Robineau, well-known ceramic artist, whose home was in that city. The collection comprises over forty vases, including examples of this gifted potter's crystallized glazes and rare Chinese oxblood reds. Of notable interest is the well-known "Scarab Vase," with its incised carving, to which was awarded the Grand Prize at the Exposition of Turin (the highest award offered in the field of ceramics) and the Grand Prize at the Panama-Pacific Exposition. This lately acquired group, which was shown as a Memorial Exhibition at the Metropolitan Museum of Art, New York, last season, together with those works by Mrs. Robineau already owned by the Syracuse Museum of Fine Arts, constitutes the largest and finest collection of these porcelains in the world.

A competition for small sculptures to be executed in china is announced by the Rosenthal China Corporation of New York, through the Art Alliance of America. First, second and third prizes of $1,500, $750 and $500 respectively will be awarded by a jury composed of James Earle Fraser, Harriet W. Frishmuth, Albert Heckman, Dorothy Shaver, Richard F. Bach, Elisabeth Luther Cary, and Mrs. John D. Rockefeller, Jr. Models will be received at the Art Alliance from January 14 to 20, 1931. Full particulars concerning this competition may be obtained by addressing the Secretary, Ceramic Sculpture Design Competition, Art Alliance of America, 65 East 56th Street, New York, N. Y.



PORTRAIT OF A GIRL — COROT

COLLECTION CHESTER DALE, ESQ., NEW YORK

COROT AND DAUMIER

A Notable Exhibition, The Museum of Modern Art

ONE of the most interesting and notable exhibitions held in this country in recent years was that of works by Corot and Daumier in the Museum of Modern Art, Fifth Avenue and 57th Street, New York, which opened on October 16th and was concluded November 23rd. This was the eighth loan exhibition held in this lately established museum, and upheld the high standard which the inaugural exhibition more than a year ago established, at the same time disabusing the public mind of the impression that modern art is of necessity eccentric.

Whoever thought originally of showing the works of Corot and Daumier together, it was an excellent idea, and was brought to splendid fruition. Distinguished committees of patronage were formed in France, Germany and the United States, and exhibits were lent by the foremost museums and private collectors in all three countries. Of Corot's paintings forty-four were assembled and shown; of Daumier's works there were fifty oil paintings, thirty water colors and drawings, twelve lithographs. and fifteen small pieces of sculpture in bronze, for the most part portraits.

An elaborately illustrated catalogue was published, in which each exhibit was listed with informative notes, preceded by a most excellent Introduction by Alfred H. Barr Jr., Director of the Museum. From this Introduction we quote the following as of particular and enduring interest:

"Corot and Daumier, though their careers



PORTRAIT OF M. ABEL OSMOND — COROT

COLLECTION ADOLPH LEWISOHN, ESQ., NEW YORK

differed in almost every other respect, shared one curious misfortune: they were admired extravagantly by a public which ignored almost entirely their best and most serious work.

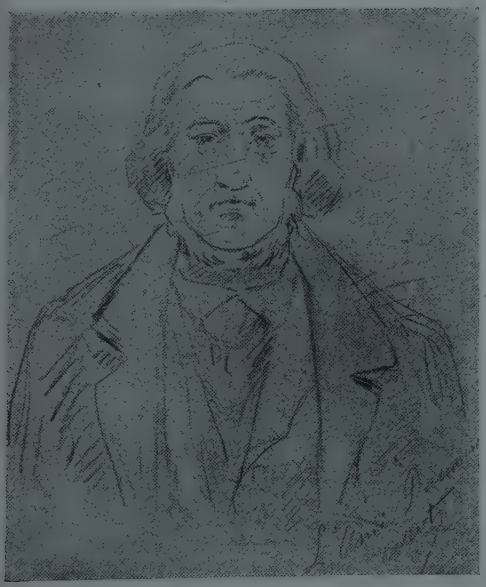
"During the last twenty years of his life and the fifty years since his death, Corot's popular reputation has depended upon landscapes in which amorphous trees and dim pools are veiled in mists of dawn or evening. Silvery, seductively, tenderly grey-green, these scenes possessed an obvious and sentimental poetry which, once its novelty had worn away, became the one quality demanded of Corot. And Corot yielded to the demand. The *Danse of the Nymphs* in the Louvre is not merely Corot's best-known work, it is among landscape paintings as popular as the Sistine Madonna is among religious pictures. During the 'fifties and 'sixties Corot repeated such vague landscapes in a long, monotonous series which, like a smoke screen, obscured both the variety and quality of the rest of his work. To prevent the pendulum from swinging to extremes two excellent examples of this popular manner are included in this exhibition, but the greatest effort has been made to collect as many as possible of his landscapes of the early and middle periods and of his

figure paintings in order to present the complete Corot, the Corot which until recently has been comparatively little known to the American public.

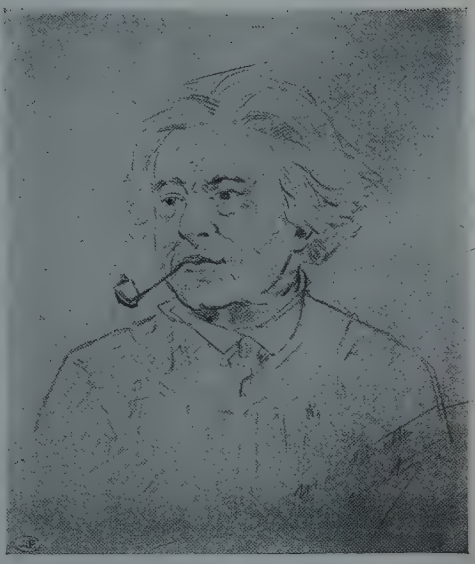
"More even than Corot, Daumier has suffered from the popularity of a phase of his work which, in his case, he despised—namely, his lithographs. By 1835 he had become one of the most feared and admired political cartoonists in France. By 1870 he had ground out nearly five thousand comic and satirical lithographs and wood engravings. They were almost his only source of income and he considered them mere pot boilers. He gravely underestimated their value, but one can understand his disgust since they kept him from the only work which deeply interested him, his painting.

"The public neglect of Daumier's painting during his lifetime is easily understood. Daumier made little effort to exhibit his oils after three or four of them had been ignored or slighted in the Salons of the early 'fifties. Furthermore, his name had become inseparable from his caricatures, so that even the one-man show held in 1878 the year before his death was a popular failure.

"But the extraordinary neglect and even ignorance of his painting in subsequent



PORTRAIT OF DAUMIER COROT
PRIVATE COLLECTION, NEW YORK



SELF-PORTRAIT COROT
PRIVATE COLLECTION, NEW YORK

years, especially in America, is almost unbelievable. Today he is considered one of the half dozen greatest painters of the nineteenth century, yet only one of his oils, a small study, has ever been purchased by an American museum (three others have recently been acquired as gifts); and so far as New York is concerned the present exhibition is almost certainly the first occasion upon which more than four of his paintings have ever been seen together.

"These reasons for holding an exhibition of work by Daumier and Corot are sufficiently compelling, but there are others. Since the war there has been an extraordinary preoccupation with the classical spirit and the classical tradition. Corot was the most complete nineteenth century representative of this tradition. Since the war there has been a marked revival of interest in the texture and quality of 'fine painting' of which Corot was also a perfect master. Even more recently characterization, dramatic illustration, 'human interest.' are beginning again after long contempt to seem legitimate elements in good painting. Of these Daumier was surely the foremost master of the past century, just as he was together with his follower, van Gogh, the boldest antecedent of expressionist draftsmanship."



WOMAN COMBING HAIR — COROT

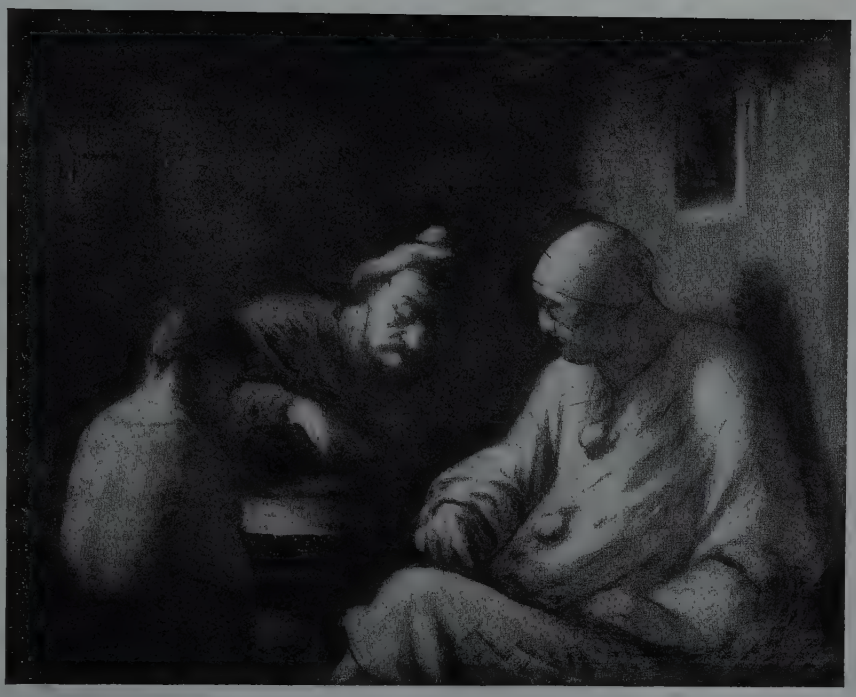
LENT BY THE BALZAC GALLERIES, NEW YORK

Contrasting the life and the work of Corot and Daumier, the author of this Introduction says:

"Corot and Daumier were alike in their devotion to painting and to each other and, as we have seen, in suffering a distortion of their reputations as artists. Otherwise their lives and personalities were remarkably divergent.

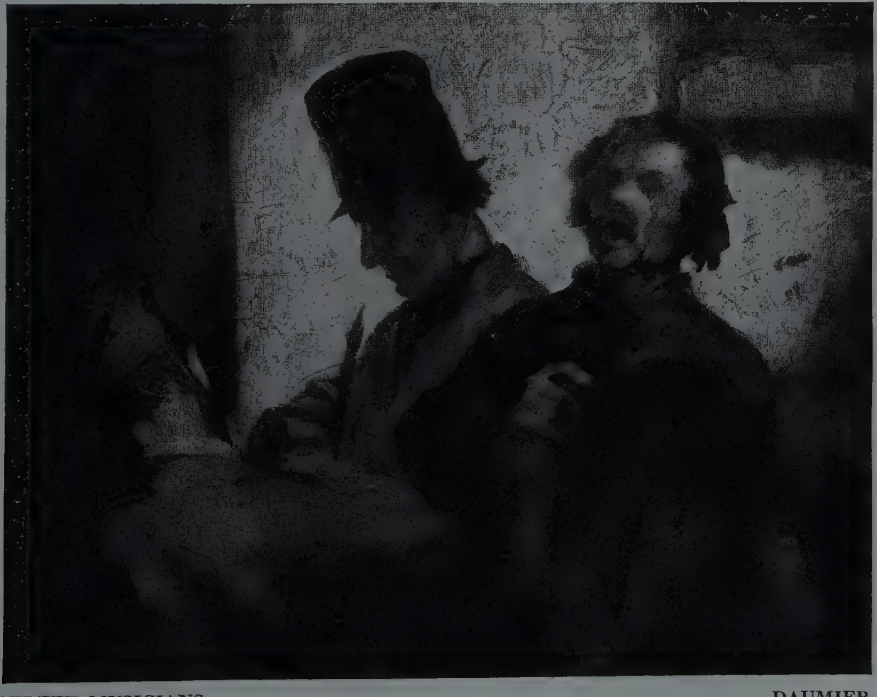
"Corot lived in tranquillity and comfort but Daumier lived in poverty, sometimes on the verge of starvation. Corot lived and painted for the most part in the country, ignoring the life of Paris. When there was war or political disturbance he retired to Ville d'Avray or went on a tour. Daumier except for his boyhood and old age lived in Paris in the thick of life, participated through his cartoons in three revolutions, and spent six months in prison for lampooning the government.

"Corot's art is quiet, balanced, held at arm's length, complete in itself and unconcerned with the immediate emotions of liv-



MOUNTEBANKS RESTING — DAUMIER

COLLECTION ARTHUR SACHS, ESQ., NEW YORK



STREET MUSICIANS — DAUMIER

COLLECTION MR. AND MRS. JOSEPH WINTERBOTHAM, BURLINGTON, VERMONT

ing—in the best sense classical. But Daumier was a romantic, fascinated on the one hand by the particular, the idiosyncratic, and on the other carried away by his passion for humanity, by his belief in social reform, by his violent hate of injustice. He was as an artist as well as a man shamelessly concerned with ethics and their practical application in conduct—a unique figure among the great artists of the nineteenth century. But his capacity for indignation was accompanied by a vast and unfailing sense of comedy."

In bringing his essay to a close, Mr. Barr says: "It is fitting in closing any discussion of Daumier and Corot to remember a friendship which does honor to each of them. For the last twenty years of their lives they were intimate at a time when Daumier's star even as a caricaturist was setting and when Corot's success was at its height. The story of Corot's generosity cannot be told too often. Daumier, defeated by the city, poverty stricken, had moved to a battered cottage at Valmondois. But even there with his failing eyesight he could not pay his rent. Corot secretly bought the house and with consummate tact wrote to his friend:

'My old comrade,

'I had a little house for which I had no use at Valmondois near the Isle Adam. The idea came into my head of offering it to you, and as I think it is a good idea I have placed it in your name at the notaries.

'It is not for you that I am doing this, it is merely to annoy your landlord.

Yours,

Corot.'

"To this simple gesture Daumier owed the serenity of his last years.

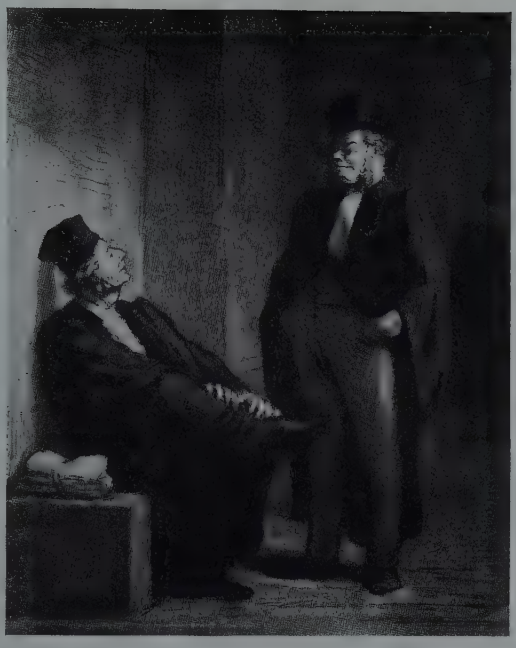
"Daumier died in 1879 and was buried for twelve francs at public expense. A year later his body was moved to the Cemetery of Pere Lachaise beside the grave of Corot. No epitaph was carved, but it exists in the words of Forain, his follower: 'Ah! Daumier, he was different from us—he was generous.'"

Among the memorable figure paintings by Corot included in this exhibition were: Portrait of M. Abel Osmond, from the collection of Mr. Adolph Lewisohn, New York; "Woman Wearing a Toque," lent by M. Paul Rosenberg, Paris; "Woman Combing Hair," lent by The Balzac Galleries, New York: "Mme. Sennegon" (his sister) lent by M. Knoedler and Company: "Little Girl Studying," lent by Mr. Percy Moore Turner, London; "Portrait of a Girl," from the Chester Dale Collection, New York; and "Young Woman in a Red Bodice" lent by Mr. Carl Weeks, Des Moines, Iowa. Of his landscapes in the familiar manner there were only two: "Farm—Early Morning," lent by the Phillips Memorial Gallery, Washington; and "Shepherdess by a Lake," lent by Mr. Harold C. Richard, New York. Of the other ten or more landscapes the majority were early works painted in Italy, classic in feeling, modern in directness of treatment.

The Daumier section included the great "Ecce Homo," lent by the Folkwang Museum, Essen, Germany (which was a trifle late in arriving); "The Uprising" and numerous smaller works lent by the Phillips Memorial Gallery, Washington; a number of his Don Quixote series, including the delightful "Don Quixote with Sancho Panza Wringing his Hands," lent by Mrs. Charles Shipman Payson, New York, and such brilliant satirical works as "Three Lawyers" lent by the Phillips Memorial Gallery; "The Triumphant Lawyer," lent by Mr. John T. Spaulding, Boston, in oil; and "Twelve Lawyers" from the collection of Mr. John Nicholas Brown, Providence, and "Two Lawyers Talking" (Private collection, New York), in water color; not to mention such amazing characterizations of contemporary life as "Mountebanks Resting," lent by Mr. Arthur Sachs, New York; "Street Musicians," lent by Mr. and Mrs. Joseph Winterbotham, Burlington, Vermont; "Two Sculptors," lent by the Phillips Memorial Gallery; and "The Fine Impression," from the collection of Ernest Rouart, Paris.

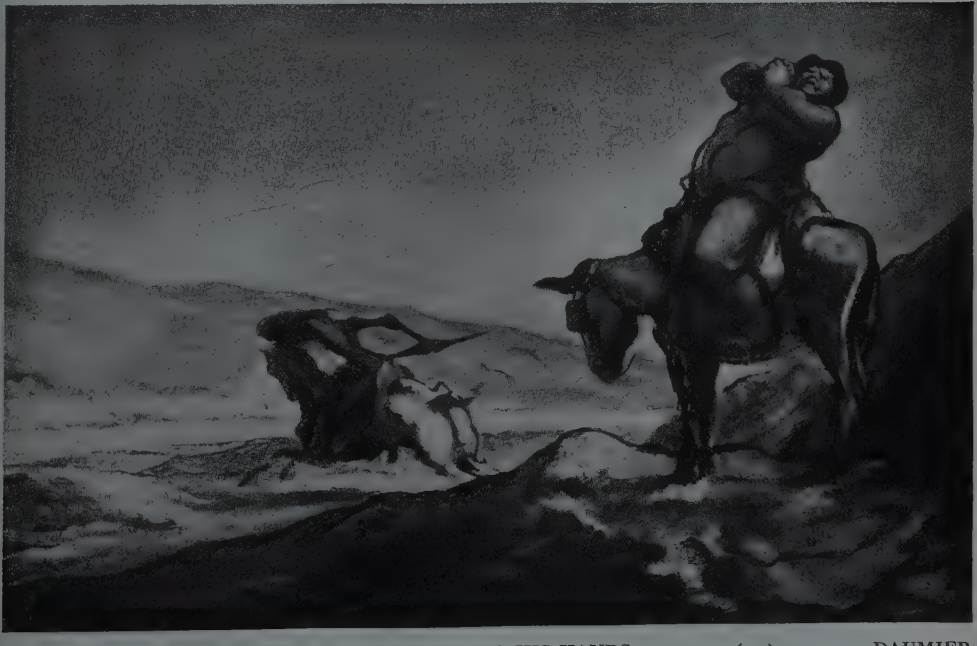
The attendance at this exhibition was so great that it was at times almost impossible to see the pictures, and notices were posted calling attention to the fact that the exhibition was open in the evenings, as well as during daylight hours. L. M.

Phillips Academy, Andover, Massachusetts, has announced the appointment of Charles H. Sawyer, as Curator of its Art Gallery now nearing completion. Since his graduation from Yale in 1929 he has spent much of his time abroad.



TWO LAWYERS TALKING (WATER COLOR) DAUMIER

PRIVATE COLLECTION, NEW YORK



DON QUIXOTE WITH SANCHO PANZA WRINGING HIS HANDS (OIL) DAUMIER

COLLECTION MRS. CHARLES SHIPMAN PAYSON, NEW YORK

THE NEW THEATRE*

A RE-VALUATION

BY ROY MITCHELL

Author of "The Creative Theatre"

THE theatre is the prodigal son of the arts. It is the last of the arts to emerge at any time of renaissance, and it is the first of the arts to have the lid put on it by the moralists—largely for faults of its own—because it is extremely easily degraded. Wherever you find the theatre you will find, sooner or later, efforts to destroy it. You will find people afraid of the theatre. The bigot has always been afraid of it, because the theatre has the spiritual power of laughter, and it cannot be controlled by external authority. When some person who has a pamphlet or a dogma to put before the human race and offers it through the medium of the theatre, he discovers that the comedian detects whatever is wrong or untrue in his pamphlet and converts it to comedy. In the most subtle ways the comedian has always defeated efforts to use the theatre for any purposes other than its own particular means of revelation.

There has grown up around the theatre a series of myths, chief among them the idea that the theatre is in some way an annex to the art of literature—the idea that out of literature there arises a branch called oratory, and of this theatre is one form; that literature may be laid down on the page of a book and read, or it may be hurled across the footlights by means of the actor.

Now we have come, within the last little while, as I have said, to a re-valuation of that idea. And out of the new idea there have arisen certain things which constitute the soul of what is called the new theatre. I want to make an analysis of it for you. I think you will find it useful for the understanding of plays you may attend, and of successes and failures in those plays.

We say of any art that it is an effort to transmit something miraculous. Take an instance from the daily life of any one of us. I get up in the morning; I have a good breakfast; I go out into the street. Possibly nothing extraordinary has happened t make me feel as I do except that I have ha a good breakfast. I take a long breath. see some familiar sight that I have seen man times before, and in some curious way I se something miraculous in it. Having see that miracle I hurry home to transmit it.

Each one of the arts has its own mediu for the transmission of its miracles. Th painter can represent his miracle in two di mensions; he can use form and color an line. He can make on the canvas a two dimensional representation and he can sug gest a third. That is, he will give you two space representations of three-space things When he starts to offer you motion he fails He cannot represent motion; he can only suggest motion. He may depict something as about to start, as passing through the air arranging his lines to suggest motion. He cannot, however, make motion. He might articulate a flat figure and make the parts move but he is in the field of Karageuza or shadow theatre.

The sculptor is in the same position. He can give you form, he can give you color, if he will. He can give you three actual dimensions, but when he tries to give you motion he must stop. Or, as in some of the sculpture we see, he can give you a figure floating through space, but then he can only suggest motion. He can work his figures with strings, if you will, but if he does he has moved into the field of puppetry.

The architect is in the same position. He can suggest rhythm, but when it comes to actual motion he is defeated. Neither can the writer give motion. He can suggest things we have seen with words that recall kinds of motion, but motion itself is outside his art. So also with the musician—he is indeed a little nearer with his rhythms of motion—he is denied actual representation of motion. He can give the sounds of marching troops, of people moving about;

*Address delivered at special session on "Theatre Arts and Drama," 21st Annual Convention, The American Federation of Arts, Washington, D. C., May 15, 1930.

he can suggest motion in many ways but his art is in time and not in space.

Is there, then, no art of motion? Is this without which there would be no life, this which keeps the stars in their courses and gives very existence to the atom, without an art of its own?

Gordon Craig said "Yes, there is an art of motion, and it is the theatre."

He was the first to voice this re-valuation and it was rather an astonishing idea when he uttered it. It seemed true without being useful. But now we are finding that it *is* useful. It is, in the theatre, a touchstone with which we can turn our dross into gold. It is to certain phases of the theatre embodied in the idea of motion to which I wish especially to draw your attention.

The simplest form of motion is the dance. It is pure pattern made with the human body. If I were to walk across the room, an expert in the dance could select from that walk of mine certain features of it and repeat them at certain intervals in such a way as to transform them into a dance. The dance proceeds to a rhythm of music which gives us certain emotional contents.

The second form of dance represents acts in life. There are in the older world, notably the Orient, many simple and exquisite forms of dance where this imitative element comes in. Our best known form of it in the West is the ballet or choregraphic drama.

The third form of the art of the theatre is pantomime. Here we have a more detailed imitation of life and there is less effort to make pattern. Pantomime endeavors to embody certain things in life in a dramatic way. As you know its limitations are numerous. The mime cannot describe anything that has happened before the time of the time of the play; he cannot go into any of the intricate relationships which make up so much of the interest of human life. He has to leave them out. He cannot tell you that he knew a man in Buffalo who did certain things. He cannot tell you that a certain person is his first wife's sister. So pantomime, to express actions at a distance or action in past or future has to help itself out with speech.

Here is the fourth form of the theatre and here literature comes in. Pantomime uses speech in two ways. One of the functions of speech is identical with the titling of a motion picture. It is to tell you what it is all about. The other is to add an emotional content. Speech, therefore, comes into the theatre in two capacities—purely explanatory, and that which gives color or savor to the motion.

At this point one might say, "You are splitting hairs." Really I am not. When we come to the actual practice of the theatre we find that these considerations are the very basis of our art.

One thing we find is that the motion of the actor has to be kept separate from his speech. We find by experience that if the actor moves and speaks at the same time he will lose the value of what he does and says. He is at his best when he does only one thing at a time. The older actors said "Move and speak and move and speak and move and speak." And we find that when an actor does it with skill he gets a rapid fluency and while the audience will get the impression that the two things have taken place at the same time, as they do in life, they never have. Thus we get clarity and power.

This then is the important thing. If speech and motion are two separate things, and if we get our greatest power when we keep them separate, the play is not what we thought it was. The words are only the script; the play is a ghostly entity that moves in the spaces in the script. Motion is something that has to exist between speeches, at the ends of sentences, at the commas, between the words. It might even exist between the syllables of a word. It lives wherever there is white paper.

For many years we have talked of the play of the actor as "business." We said, "Here is a piece of literature. A man has put this dialogue together into a story and it is the task of the actor to enrich it with 'business.'" We said an actor was good if he could add something to that dialogue. We have found that this is not so.

When our theatre has been at its lowest it has been when our actors have been the mere mouthpieces of the writer. Now we must conceive the playscript only as a sort of mesh, and out of that mesh there arises a curious thing that we make and let die every night with the fall of the curtain. This is the art of the actor. The play script is simply the sketch or ground plan.

So evidently our theatre has been overlaid with a great number of things that did not belong to it at all. Now we are coming to see the fundamental thing—that the actors must possess the power of generating a complete motion which the playscript only explains and enriches.

Go back in your minds and see if this is not so. What have been the great moments in the plays you have seen? When people *said* things? No, when they *did* things. You rarely remember words in the theater. You remember motion—the motion of William Gillette when he handcuffs Moriarty over the trunk. Not a word is spoken, but nobody who has ever seen that motion is likely to forget it. In the book "Creative Theatre" I have cited a typical case, a production of *Julius Caesar* in Paris, where the scene showed a great flight of stairs leading to a terrace and from the terrace another flight of stairs running on up. When the curtain went up you saw, lying headlong down the flight of stairs below the terrace, a figure with its mouth open, its cloak blood-stained—the body of murdered Caesar. Up beyond you saw the figure of a man coming down and down, nearer and nearer until he could recognize the body. As he came down the stairs the whole power of the play was made. You cannot be sure from reading the play whether Marc Antony was a clever politician feigning friendship for Caesar or a man greatly moved by grief. Professors have debated it for years. The theatre cannot debate it. We must embody some kind of motion that will record the massive idea of indignation, and build up in the figure of Marc Antony the hatred that will destroy the murderers. This is the kind of motion we have to make in the spaces. The text of the play gives only, "Re-enter Marc Antony."

When we look at a script in terms of the new theatre we are learning to realize it as a framework and that the real play is ours to make out of that script. We know now that if when the dramatist was writing that script he saw only words, no amount of acting can make the play stand up. If, on the contrary, he saw motion, and made the words serve the motion, whenever we take up that script, however many hundreds of years afterwards, we can remake the motion. This is what the actor loves about Shakespeare—not the words but the spaces fo motion.

Now, what is this motion of which I hav spoken?

The first kind of motion need give us n trouble. It is the motion to and fro o stage, the entry and exit. For years thi motion was conventional and accommodate chiefly to the talk. We put the doors in cer tain conventional places, and the furnitur in conventional arrangements and let th actors move appropriately through it all Now we are beginning to see that there is a far finer motion than that. The whol thing must symbolize the spirit of the play We must have composition in motion.

The second kind of motion has to do with posture. How does a man stand? What is the relation of his head and shoulders to his feet? The more his head and shoulders and hips are out of line, the more definite becomes his attention. Posture has to do with standing, turning, starting, stopping, getting up and sitting down.

There is a third kind of motion which we call gesture. It includes the motion of the face and hands. With this we are more familiar and have achieved a higher art in it.

Is there any other motion than these three. We of the theatre believe there is. We call it, inaccurately, personality, and we pay large prices for it. It is not really personality. Everybody has personality of some sort. This other thing for which we search all over the world is really a kind of interior motion and when an actor has it he can hold his audience by it alone and without any visible motion. Mansfield had the power, Irving had it, Gillette has it, Mrs. Fiske has it. They can be on the stage motionless and still hold the audience. You will find the same thing in burlesque, in men like Jolson and Cantor. It is the very magic of theatre. The people who have it do not know themselves what it is, but they all have the sense of a curious power inside of them when they do it. Someone has said it is as if one stopped a motor car and left the engine running. If they stop the engine they lose the audience.

The fourth kind of motion then is the one that swirls *inside* the actor and glides into the other forms of motion we know. It is a vortex of force in the body, and we find that if we can control and direct that vortex we

are able not only to entertain the people in our audience but we can initiate them, open up a new world for them.

Have you ever watched an audience passing through such an initiation? Often when directors become bored with watching a play they turn and watch the audience. When the actor talks the audience sits still. When he moves they move with him. You will see a whole row of hands moving, or a whole row of heads nodding, little wave motions that prove more conclusively than any other single thing that the theatre actually moves the spectator by its own powers of motion.

This is not something new; it is very old. But, whereas we have been doing it for centuries by accident, the directors are now coming to the point where they go after it definitely.

This is a power which is limited to the theatre of flesh and blood. The puppet has no vortex. The motion picture has no vortex. The picture has far more facility in many ways, but the living actor within the same four walls with the spectator possesses a curious power which is unique—this power to initiate.

We are learning to be very grateful to the motion picture. It has taken off the living theatre the burden of the people who were demanding of it things it should not, or could not, do. Now that they are gone, and the magnates they made wealthy are moving to new fields, the living theatre, chastened and cleansed in its aims, is turning to motion as its essential art.

When it does reconstruct itself in terms of the new mood it will require a new form of organization, and will be no longer a theatre of New York, but a theatre of all America.

Mr. Stuart Walker can tell you much more about that than I can.



ACROBATS MOVING (WATER COLOR) DAUMIER

COLLECTION THE WADSWORTH ATHENEUM, HARTFORD
INCLUDED IN COROT-DAUMIER EXHIBITION
THE MUSEUM OF MODERN ART, NEW YORK

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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THE ARTISTIC IDEA

Writing in the *Carnegie Magazine* on the current International Exhibition of Contemporary Paintings in Pittsburgh, Mr. Homer Saint-Gaudens has taken as a common denominator for the art of all fifteen nations represented *the artistic idea*, and thus has given us a measure for art of our day and of the past. He says:

"Just what this artistic idea consists of I am blessed if I know. . . . But of this I am certain, it has no bounds or limits. We may find it in a Persian miniature or a bit of Gothic sculpture. When we find it, we always say to ourselves what I would constantly have you say to yourselves as you look at the Exhibition, that a work which contains the artistic idea is great or good because it is an understanding expression of the culture of that race and age which produced it.

"What sets apart the artist, the chief possessor of the artistic idea, from the average run of human beings is hard to say. The outward appearance of the painter is not as romantically supposed. He is a well-behaved citizen of the community, is the painter, faithful to his wife, long-suffering with his children. His hair is cut short. His linen is like anyone else's.

"Yet the artist's difference from the layman is strong even if not obvious. To begin with, the artist's imaginative gifts, instead of exercising themselves, say, on organizing chain stores, turn toward creating an object designed to make the imaginative side of life more pleasurable. The painter's end in life is not dollars in the bank, but the reactions which he obtains through his eyes. He values his emotional independence far more than his economic independence. . . .

"We are naturally chiefly concerned with the result of this extraordinary conglomeration of artistic races and ideas. I have before me a list of American painters arbitrarily divided into three categories—Academic, Medium, and Advanced. . . .

"Yet I see remarkably little difference in the methods of attack of these three.

"The sequence of events that has led to this condition is fairly clear. Previous to the War, while our thoughts were followed closely by our literary folk and somewhat badly by our musicians, our painting was less in tune with contemporary thought than any other art, though our social ideas were altering with increasing violence and speed.

"Consequently, by 1923, a number of more adventurous spirits began to kick over the shafts, as it were, uncertain what they were up to, but far from content with old-fashioned ideas. Their efforts proved of little purpose, for society neither wishes to be drawn by the hack of yesterday nor by the rocket-plane of tomorrow. So that soon, by the way of the check book, came the sifting-down process, until now, an increasing number of our public prefers to be transported by a normal vehicle possessing the newest form of synchromesh gears, and therefore seeks such men as du Bois to draw a vehicle which will obey neither the impulses of yesterday nor of tomorrow, but which will remain in the road of present social thought.

"As the result of all this, I am so often asked whether contemporary art is getting anywhere. I presume by that is meant whether or not a painting, say, by Seyffert is better than one by Coleman.

"Contemporary art has never got anywhere any more than today can get to be tomorrow. Contemporary art is the emotional expression at the moment of ourselves with all our ill-matched eccentricities. So art will continue to change even as we change, but it will neither progress nor retrograde any more than the human race progresses or retrogrades.

"A painting by John Carroll of today is different, of course, from a painting of yesterday by Emil Carlsen. Obviously the rebellious spirit is not dead as long as there is youth. It would be bad if it were dead. Only since at present we are looking askance at violent reactions, painting has both freed itself from the academic strangle hold and also resisted the convulsive revolutionary movements of the postwar period. Its place is rightfully now alongside the other artistic methods of expression of this day.

"Of such many facets is made up the artistic idea as set forth in our International Exhibition. We need this artistic idea, for surely if, as is the case with most of us, our occupation is of the common or garden variety, there will rise in us at the most unexpected moments in life a desire for this vision that here the artists place in paint on canvas. Consequently, let us learn of the artistic idea while we may, before the only symbol of what we seek may be our tombstone."

NOTES

THE MEXICAN EXHIBITION

The exhibition of Mexican Art, organized for and circuited by the American Federation of Arts, had its initial showing at the Metropolitan Museum of Art from October 13 to November 9, and is now on view in the Boston Museum of Fine Arts. The attendance at the opening and during the subsequent period in New York was extraordinarily large, as was also the sale of the illustrated catalogues.

It is a gay, engaging exhibit. It was noted with interest that those who came once to see it returned again and again. Consisting of objects as well as paintings, the former in preponderance, it emphasized anew the fact that the boundaries of art are by no means restricted.

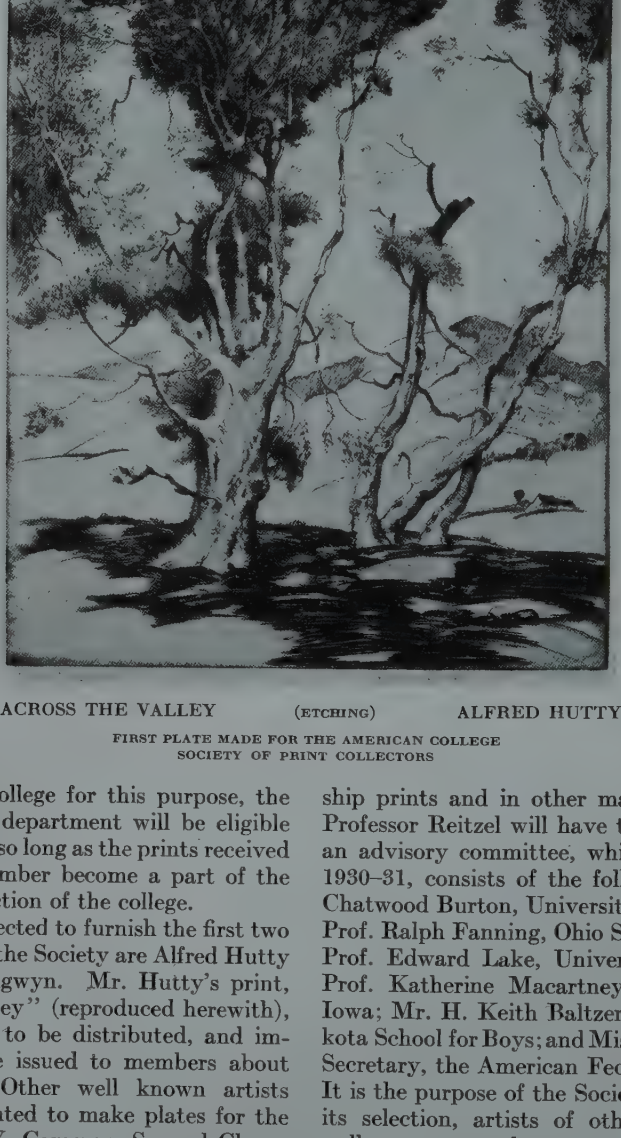
A talk on this exhibition was given over the radio on the Saturday after its opening, by Huger Elliott, Director of Educational Work at the Metropolitan Museum; and during the course of the exhibition numerous talks were given, in the presence of the objects, by Count Rene d'Harnoncourt, who personally selected many of the works shown, lending others from his private collection, and during the circuit in this country is in charge. In one of his talks or published interviews he has called attention to the fact that it is an exhibition of Mexican arts rather than of the art of Mexico, emphasizing the distinction between art which is produced in a country and that which partakes of nationalistic characteristics.

An article on this exhibition, fully illustrated, will be published in the next number of this MAGAZINE.

THE COLLEGE PRINT COLLECTORS

An announcement of more than usual interest is that of the establishment of the American College Society of Print Collectors—an organization formed to stimulate a more general understanding and hence appreciation of the graphic arts among the under-graduate students of the universities and colleges of the United States.

The membership of the Society will be composed of art departments of colleges and universities, or art organizations connected with such institutions, which have as their purpose the establishment of permanent collections for the benefit of the student body. Each organization so affiliated will receive annually two prints by artists of high standing, these prints to form the nucleus of a permanent collection for the parent institution. Thus if the purposes of the Society are realized each of its affiliated institutions, will in time possess the nucleus of an important collection of prints. Other prints may be added to this collection as often as the university or college may desire. Membership in the Society, which is by invitation only, is limited to three universities or colleges in each state, these institutions chosen as representative schools of that state. The maximum membership of the Society is 150 members, the annual dues twenty dollars. In the event that there is no art organization or fund available by the art de-



ACROSS THE VALLEY (ETCHING) ALFRED HUTTY

FIRST PLATE MADE FOR THE AMERICAN COLLEGE SOCIETY OF PRINT COLLECTORS

partment of a college for this purpose, the head of the art department will be eligible for membership, so long as the prints received by him as a member become a part of the permanent collection of the college.

The artists selected to furnish the first two prints issued by the Society are Alfred Hutty and Frank Brangwyn. Mr. Hutty's print, "Across the Valley" (reproduced herewith), will be the first to be distributed, and impressions will be issued to members about December 10. Other well known artists who have consented to make plates for the Society are D. Y. Cameron, Samuel Chamberlain, Martin Hardie and Arthur W. Heintzelman—an impressive list, and one which, itself, would seem to assure the success of this interesting venture.

The chairman of the American College Society of Print Collectors is Professor Marques E. Reitzel, Professor of Fine Arts at Rockford College, Rockford, Illinois. In the selection of artists to make the membership prints and in other matters of policy, Professor Reitzel will have the assistance of an advisory committee, which for the year 1930–31, consists of the following: Prof. S. Chatwood Burton, University of Minnesota; Prof. Ralph Fanning, Ohio State University; Prof. Edward Lake, University of Illinois; Prof. Katherine Macartney, University of Iowa; Mr. H. Keith Baltzer, Principal, Dakota School for Boys; and Miss Leila Mechlin, Secretary, the American Federation of Arts. It is the purpose of the Society to include in its selection, artists of other countries as well as our own, that a representative cross-section of contemporary graphic art may be secured.

ART IN WICHITA

A group of forty-three water colors and eight oils by Clayton Henri Staples constituted a one-man exhibition in Wichita from October 23 to November 2. This exhibition was one of the

attractions on the program of the Wichita Art Association for the season of 1930–31. It was held in the exhibition room of the City Library and was opened on the evening of October 23 with a reception for Mr. and Mrs. Staples.

Mr. Staples has recently returned from a ten months' painting trip to southern Europe and northern Africa and many of the paintings shown in the Wichita exhibition were the results of this tour. Mr. Staples is the present director of the Department of Fine and Applied Arts of the Municipal University of Wichita.

The Sixth Annual Exhibition of the Artists' Guild of Wichita was the November feature, to be followed in January by an event of national importance, the Fourth Annual Exhibition of Contemporary American Block Printers. This exhibition is open to all block printers residing in North, South or Central America. Entry blanks may be had by addressing the Wichita Art Association, Western Litho Building, Wichita, Kansas. An article concerning this exhibition appeared in the September number of THE AMERICAN MAGAZINE OF ART.

A NATIONAL BUILDING PLAN

The National Commission of Fine Arts has recently published a pamphlet entitled "The Central Composition of The National Capital and the Public Buildings Program," which, with illustrations, was taken from its Eleventh Annual Report, and thus, for a nominal sum, twenty-five cents, is made available to the public by the Superintendent of Documents of the Government Printing Office.

The development of Washington is of national concern, and the present public building plan, from the standpoint of expenditure, is stupendous, the greatest ever undertaken by the Government.

In transmitting the report of the National Commission of Fine Arts to Congress, President Hoover stressed especially the wide scope of the Commission's activities, as indicated by the numerous projects of which it treats. "The report," he said, "sketches conditions which called for a comprehensive plan for the entire District of Columbia, as primarily the Nation's Capital; relates the progressive steps in making the plan of 1901, which restored and amplified the original plan of 1792; notes the advances made in the realization of that plan; and specifies items still to be accomplished. In particular the report deals with the historical as well as the architectural reasoning on which the plan is based.

"The report shows the constantly increasing work of the Commission during the nineteen years since its creation, such increase being due to specific legislation by Congress and calls of the executive departments.

"The American World War cemeteries and monuments in Europe, as well as the George Rogers Clark Memorial at Vincennes, Indiana, the statue of Henry Clay in Venezuela, and the Lief Ericsson Statue in Iceland, illustrate the extent of the Commission's activities; while the designs of college, school and hospital buildings in the District of Columbia show the intensive character of that work. In fact, the Commission is required to give advice on all projects involving questions of art for which the Government makes appropriations."

AT THE METROPOLITAN MUSEUM OF ART

With the return of the winter season, The Metropolitan Museum of Art in New York offers once more a full programme of accessions, exhibitions, and publications.

The bequest of Theodore M. Davis, made to the Museum in 1915, has now been confirmed after a long period of litigation. There thus comes into the possession of the Museum several noteworthy paintings, including a Madonna and Child by Bellini, a Sibyl by Rembrandt, a Prioress by Moroni, a Madonna and Child attributed to Memling and another to Masolino; an exceedingly fine Egyptian collection of over eleven hundred objects ranging in date from the Prehistoric Period to Christian times; a number of sculptures, bronzes, and ivory carvings; furniture; textiles; rugs; Near Eastern ceramics and glass; and an album of Indian paintings. In the field of Far Eastern art the Museum has recently purchased a large Chinese stele of the Wei dynasty, which Alan Priest considers a masterpiece among the masterpieces of this period which have so far appeared in the West; and has received as a gift from the late Benjamin Strong, through the kindness

of his son, Philip G. Strong, a Japanese wooden stupa of the eighth century with Buddhist prayer roll enclosed, the latter, and others of its kind, being the oldest known surviving printed texts in the world. In the Department of Decorative Arts are shown two chairs purchased from the Figdor Collection, one the famous "Strozzi chair" (fifteenth century Tuscan), the other from the Val d'Aosta, a fine example of Piedmont furniture of the fifteenth century in the Gothic style, and some pieces of Indian and Indonesian metalwork and textiles. An important terra cotta statuette of the late sixth century B. C. and a bronze reproduction of the fifth-century Greek statue, possibly of Zeus, found in the sea off northern Euboea four years ago, are accessions in the Classical Department.

In early November the loan exhibition of Mexican Arts left the Metropolitan Museum to go to Boston and other cities; its place in the Gallery of Special Exhibitions will be filled from December 2 through December 28 by the Third International Exhibition of Contemporary Art: Decorative Metalwork and Cotton Textiles, shown first in Boston. Of its own material the Museum is holding special exhibitions of Peruvian Textiles (November 10 to March 31, 1931), French Painted and Embroidered Silks of the Eighteenth Century (October 12 through January 18, 1931), and Early Italian Engravings (November 16 through December). The loan exhibition of Japanese Sword Furniture which has been on view since June 8 will be withdrawn December 14.

In connection with the exhibition of Peruvian Textiles the Museum is publishing a quarto of twenty-four full-page reproductions of Peruvian textiles of the pre-Incaic period, preceded by a chronological chart of early Peruvian cultures by Dr. Philip Ainsworth Means and an introduction by Joseph Breck. For pre-Christmas sale there is announced a book by William M. Ivins, Jr., *Notes on Prints, Being the Text of Labels prepared for a Special Exhibition of Prints from the Museum Collection.* Ninety-four prints are reproduced, with small details actual size to show the technique, each accompanied by an explanatory text in the witty, incisive, provocative manner characteristic of Mr. Ivins. The exhibition of Prints which inspired the book is still on view.

ART IN WISCONSIN

Beloit College, Wisconsin has recently erected an art gallery, the Theodore Lyman Wright Art Hall, which was formally dedicated on October 25. Among the speakers on this occasion were Professor John Shapley and Professor Oskar Hagen, heads of the Departments of Fine Arts at the Universities of Chicago and Wisconsin, respectively, and Dr. Edward Dwight Eaton, President-Emeritus of Beloit College. An interesting feature of the dedicatory exercises was the presentation, by the Greek citizens of Beloit, of a bust of Theodore Lyman Wright, for nearly forty years professor of Art and of Greek at the College, and for whom the building was named. Professor Wright was an especial friend of those of Greek nationality who settled in Beloit, many of whom, now prominent in the business life of the community, were taught the English language in his classes. The portrait bust is the work of James T. Porter, a well known California sculptor, grandson of an early professor at the College. As an inaugural exhibition in this new gallery a notable collection of paintings by contemporary American artists was shown.

The University of Wisconsin at Madison, which also has its own art building, The Memorial Union Gallery, is conducting this season a full program of exhibitions, of interest not only to its student body but to its entire community. Opening in October with exhibitions of paintings by members of the Chicago Galleries Association, and lithographs by Daumier (the latter lent by the Minneapolis Institute of Arts), this program included in November an exhibition of Paintings by Contemporary Canadian Artists circulated under the auspices of the American Federation of Arts. In December a collection of works by American Illustrators (also a Federation exhibition) will be shown, to be followed in January by an exhibition of sculpture and drawings by Jo Davidson and a collection of water colors by Indians of the Southwest, circulated by the A. F. A. In interesting contrast to these collections will be a group of woodcuts by Prescott Chaplin, and an exhibition of paintings by Viennese school children, pupils of Professor Cizek, to be shown in February. During March the Gallery will set forth an exhibition of paintings by



THEODORE LYMAN WRIGHT ART HALL, BELOIT COLLEGE, WISCONSIN
DEDICATED OCTOBER 25, 1930

Madison artists, each of whom will select the work, or works, by which he is to be represented. This will be followed by a comprehensive collection of oil paintings by contemporary American artists, and an exhibition of etchings and drypoints by members of the Chicago Society of Etchers, with, at the close of the season, the annual showing of works by members of the University's Department of Fine Arts.

Thus these two Wisconsin colleges make practical demonstration of the place of art in education.

WATER COLORS IN NEW YORK

There were nearly 500 paintings in the combined Annual Exhibition of the American Water Color Society and the New York Water Color Club which opened in the American Fine Arts Galleries, 215 West 57th Street, New York, on October 23, continuing through November 16. These paintings were all of an extraordinarily high average of merit, and the exhibition as a whole was uncommonly lively, colorful and impressive. A great change has come over the character of water color painting in the last few years, and an amazing number of artists have during that time acquired remarkable facility in the use of the medium.

To a great extent the works included in this exhibition were grouped according to painters, the majority being represented by three or four works. None of the exhibits in this comprehensive showing were extremely Modernistic in character, but almost all showed the influence of Modernism in direct manner of handling and use of strong color. There was discerned a distinct tendency to get away from mere representation, but at the same time a keen appreciation of elemental beauty.

Strangely enough this exhibition, more than previous ones in this or in other mediums, seemed to reflect on the part of the

painters nationalistic characteristics and tendencies.

Among those especially well represented were Rockwell Kent, Stanley W. Woodward, George Pearse Ennis, Granville Smith, Julius Delbos, Alphaeus Cole, Wayman Adams, William Starkweather, Gladys Brannigan, Chauncey F. Ryder, W. E. Heitland and J. E. Costigan, to name only a few.

From this exhibition the American Federtion of Arts took seventy-five or a hundred paintings to send, as usual, on a twelve-months' rotary.

IN PHILADELPHIA

The Art Alliance opened its current exhibition season with a distinguished and valuable collection of Rembrandt etchings lent by Mr. Lessing J. Rosenwald which, with a few additional drawings, completely filled three galleries. An uncommonly fine impression of the celebrated "Hundred Guilder" print, "Christ Healing the Sick," was centered. Other smaller renditions of Biblical themes exhibiting the tragic power of the great Dutch master included several states of the rare "Jacob's Ladder," made as an illustration for the book "Piedra Gloriosa," written by Rembrandt's Jewish friend, Samuel Manasseh Ben Israel.

At the Pennsylvania Museum a comprehensive series of lectures on the history of art was inaugurated on October 21, by Dr. Franco Bruno Averardi of the University of Florence, who spoke on Tuscan Art of the 13th and 14th centuries to the largest audience so far gathered for a museum lecture. In the galleries a special exhibition of nineteenth century French Paintings includes important canvases by Corot, Alfred Sisley, Pissarro, Degas, Claude Monet, and the very striking naval encounter of the *Alabama* and the *Kearsarge* by Edouard Manet. Altogether they afford an excellent idea of the epoch-making Impressionists and their discoveries in the open air, after their revolt against the overworked conventions of the studios. Many of the paintings are lent by the John G. Johnson Collection, whose treasures far exceed the capacity of the Johnson house on South Broad Street to show them to advantage.

An event of importance is the opening of a fine new group of well-appointed galleries by Adolph Newman and Son on Chestnut Street. Space in which to exhibit contemporary work has long been too restricted in Philadelphia, and these centrally located galleries offer many advantages. Among the individual exhibits there since the opening are refreshing paintings of fishermen and charming port towns of France and Cornwall by the British artist, W. Lee Hankey; some large decorative canvases by Richard Blossom Farley, who has made the sandy solitudes of Barnegat Bay his own; and sculpture by Beatrice Fenton and by Albert Laessle. The small animal pieces of the latter have a delightful touch of humor.

The growing colony of artists in New Hope on the Delaware is rejoicing together over the fact that W. L. Lathrop, their beloved dean, has finished constructing a sailing yacht which has absorbed his creative attention for some time past. Needless to say, the boat has exquisite lines and subtle color. A witty address on the work of New Hope artists was given recently before the Modern Club by Mrs. Carroll Williams, whose collection of Mexican craftswork will soon be on view at the Art Alliance. George and Amiard Oberteuffer and their son Karl presented at the A. A. a small group of refined impressions of French landscape and still-life, characteristically silvery in tone. The younger member of this talented family, as might be expected, prefers plunging views of table tops to elevation, but he has inherited the delicate perceptions of both parents, and plays his part in the trio well.

The Junior Civic Theatre's season of Saturday morning plays for children, sponsored by the Art Alliance and the Professional Players, has been enthusiastically subscribed for in advance, proving the need of such attractive dramatic fare for the younger generation. And without doubt many adults will prefer Tom Sawyer or Snow White and the Seven Dwarfs to the latest repetition of the triangle theme.

The prismatics of Harry Kidd shown at the Edward Side Galleries were experiments in unmitigated color calculated to annoy those who had not yet seen that sort of thing. His nude Persephone descending a spiral path to Hades was dramatically conceived, but the broken color on the frames and odd bits of wood sticking out like shale rock did not add anything vital to the lurid effect. They re-



CHRIST HEALING THE SICK (THE HUNDRED GUILDER PRINT) REMBRANDT

THE LESSING J. ROSENWALD COLLECTION, REMBRANDT ETCHINGS

move the only restraint. If frames are to be dispensed with, painting may as well go too, and the artists might divert a restless public by throwing colored lights on walls and ceilings when the spirit moves. This new form of art will eliminate all the present heavy expense for materials, packing, shipping, insurance, storage, etc, but it seems to trespass upon the field of the cinema.

The new building of the Cosmopolitan Club, next to the Print Club, in Latimer Street (one of Philadelphia's transformed back alleys), has just been completed. M. Bouy of Paris and New York is responsible for the interior decoration, which is striking in color and ingenious in arrangement. Entirely in the modern mode, it succeeds in giving a spacious air, despite the limitations of a narrow building lot. Space is provided for small art exhibitions. The club membership includes many women prominent in the world of arts and letters.

Since the organization of the Welfare Federation ten years ago, Jessie Willcox Smith, famous painter of children, has annually contributed an appealing poster which has rendered most efficacious aid in opening both charitable and uncharitable purses for the benefit of countless needy children. Tableaux illustrating all the posters were given recently after a large hotel luncheon.

IN WILMINGTON DELAWARE

The Governor of Delaware was the principal speaker at the opening of the exhibition of Geneva drawings by Violet Oakley in the galleries of the Wilmington Society of Fine Arts, October 18, and emphasized the important function of the arts in establishing friendly relations between states and nations. Miss Oakley, in her address following, paid grateful tribute to the genius of her former teacher, Howard Pyle, whose generous advancement of his pupils is one of the brightest pages in the development of American art. If his criticisms and comments could be assembled from his letters and from the vivid memories of his many students, they would make a book of inestimable practical value to all illustrators and to those with affiliated interests such as typography, decoration, and production for the stage. The devotion to Howard Pyle in Wilmington and Howard Pyle's attachment to his home city are of special interest, as they show what

can be accomplished when a prophet does receive honor in his own country. Pupils from far western states wore a pathway to his door, established homes nearby, and have continued to enrich the art and life of the city by their active work, proving that education depends on teachers. As Walt Whitman so powerfully put it, "The greatest city is that which has the greatest man or woman. If it be a few ragged huts, it is still the greatest city in the whole world."

The Wilmington Society of the Fine Arts, of which Mrs. Hollyday S. Meeds, Jr., is President, Miss Gertrude Brincklé, Secretary, opened its Seventeenth Annual Exhibition of Paintings by Delaware Artists, Members of the Society and Pupils of Howard Pyle in the Library Building on November 3 to continue to November 25. This exhibition included 87 paintings, 28 of which were in water color, the remainder in oils. The collection occupied one large gallery, and on the opening night was found to be colorful in effect and genuinely impressive. Among the former pupils of Howard Pyle represented were Frank E. Schoonover, N. C. Wyeth, Stanley M. Arthur and others. Among other exhibitors were two of Mr. Wyeth's daughters, Henrietta Wyeth Hurd and Carolyn Wyeth, both represented by decorative and unusual flower studies. The latter is, it is understood, to hold a "one-man" exhibition at Knoedler's this winter by invitation—a signal honor. One of the chief prizes was awarded this year to Henryette S. Whiteside for a painting entitled "The Harbor, Treboul." The purchase prize, however, went to Olive Rush, formerly one of the Howard Pyle pupils, now of Santa Fe, New Mexico, for a little but very typical painting entitled "Patio and Burro." William M. Hekking, Director of the Albright Art Gallery, Buffalo, was represented by a water color of an iceberg. A niece of Howard Pyle, Ellen Bernard Pyle, was an exhibitor, showing a well-painted portrait of a little girl, lent by Mrs. William F. Sellers. The exhibition as a whole was upheld to a high standard.

The chairman of the jury of selection for this exhibition was Clifford W. Ashley, a former Howard Pyle student who now resides in New Bedford, Massachusetts. The jury of award consisted of George Harding, Robert Spencer and Francis Speight.

A special feature of this exhibition was a collection of Pen Drawings by Thornton Oakley, to which an entire small gallery was given. This included about one hundred drawings made as illustrations for books—"Folk-Tales of Brittany," "Cloud-Lands of France," "Philadelphia," "Hill Towns of the Pyrenees" and "Enchanted Brittany," three of which were written by Mrs. Oakley, the artist's wife. Mr. Oakley was one of Howard Pyle's foremost pupils and is today one of our leading illustrators. The exhibition of this series of drawings, because of their individuality and intrinsic merit, constituted an event of very considerable note. A portion of this collection is being circulated by the American Federation of Arts.

The opening reception of the Exhibition on the evening of November 3 was a delightful social affair. Among the hostesses were the President of the Society, Mrs. Meeds, and Mrs. Howard Pyle.

ART APPRECIATION IN NORTH CAROLINA

In the State of North Carolina a widespread work is being conducted, through the public schools, in the interest of greater appreciation and understanding of the fine arts. This is being done partly through private patronage, partly through organized effort. An excellent example of activity under the latter heading is the Picture Memory Contest which is held each year in the schools of the state under the auspices of the North Carolina Federation of Women's Clubs, with the purpose of creating in the pupils a love for good pictures and a desire to know more about them. Study courses and lists of paintings are furnished to all of the schools, and a month before the close of the period of study preliminary contests are held in the various schools and communities. From these regional contests representatives are selected to participate in the final contest held at Raleigh in April, at which time prizes are awarded to those achieving highest honors. The first of these contests was held four years ago, when a small number of children representing twelve schools participated. This year one hundred children took the final test, and more than a hundred and seventy-five participated in the state-wide demonstration and contest in Raleigh. The chairman of the committee



EXHIBITION OF PAINTINGS BY PAUL TREBILCOCK, THE LITTLE GALLERY, CEDAR RAPIDS, IOWA

LEFT TO RIGHT: "ANTONIETTA"; "MARGARET"; SELF-PORTRAIT (OWNED BY THE ART INSTITUTE OF CHICAGO); "JOYCE"; PORTRAIT MISS CHARLOTTE ECKHART

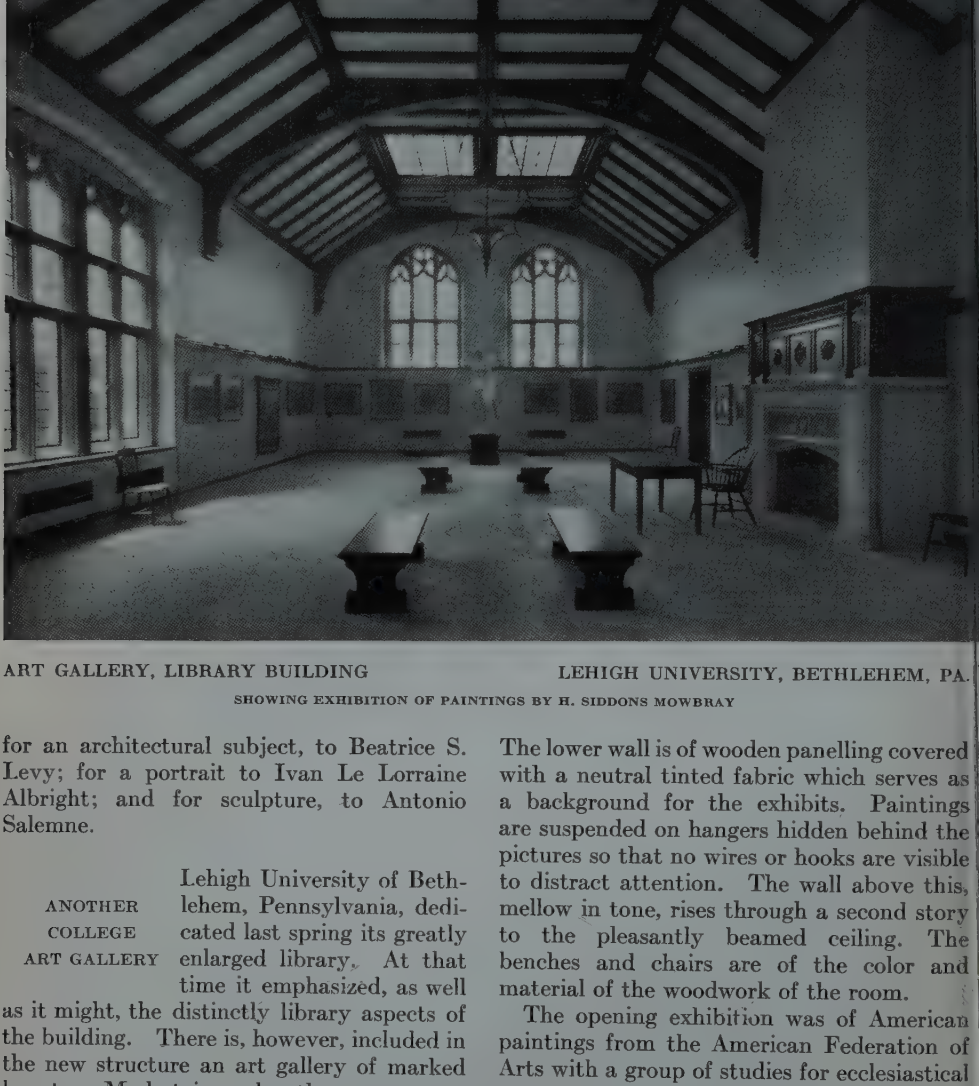
in charge of this undertaking is Mrs. R. L. McMillan of Raleigh, who is also Chairman of the State Federation of Women's Clubs.

AT THE ART INSTITUTE OF CHICAGO

The Art Institute of Chicago opened on October 30 to continue to December 14 its Forty-third Annual Exhibition of American Paintings and Sculpture. The collection comprises 212 paintings and 67 works in sculpture by artists of both conservative and advanced schools, presenting as in former years, a well-balanced selection of various tendencies current in the United States at the present time. Of the paintings shown a majority are portraits and figure subjects, a fact which is increasingly to be noted in exhibitions of contemporary production.

This Annual Exhibition in Chicago is notable not only for the quality of the work included but for the number of awards offered in connection therewith, the list this year comprising eight cash prizes and four honorable mentions.

For the first time since its establishment in 1928 the Mr. and Mrs. Frank G. Logan medal and $2,500 (the highest award offered) was won by a sculptor instead of a painter. The recipient of this award in the present exhibition is Heinz Warneke of New York, whose winning entry is a monumental marble statue of a woman bearing a jar on her shoulder—"The Water-Carrier." The second Logan prize of $1,500 was awarded to Louis Ritman, a member of the faculty of the Art Institute School, for a figure painting entitled "Jullien;" the third Logan prize of $750 to Jacob Getlar Smith of New York for a painting of two women, entitled "Friends"; the Norman Wait Harris Silver Medal and prize of $500 to Guy Pene du Bois for a landscape, "Valley of the Chevreuse;" the Norman Wait Harris bronze medal and prize of $300 to Grant Wood of Cedar Rapids, Iowa, for a realistic portrayal of an Iowa farmer and his wife, entitled "American Gothic"; the M. V. Kohnstamm prize of $250 to Francis Speight of Philadelphia for a landscape entitled "Snow"; the Mr. and Mrs. Augustus S. Peabody prize of $200 to Umberto Romano for a portrait, "My Granduncle Gaetano"; and the Martin B. Cahn prize of $100, awarded invariably to an artist of Chicago, to W. Vladimir Rousseff for a "Figure with Still Life." The four honorable mentions were awarded as follows; For a landscape, to Paul Starrett Sample;



ART GALLERY, LIBRARY BUILDING — LEHIGH UNIVERSITY, BETHLEHEM, PA.
SHOWING EXHIBITION OF PAINTINGS BY H. SIDDONS MOWBRAY

for an architectural subject, to Beatrice S. Levy; for a portrait to Ivan Le Lorraine Albright; and for sculpture, to Antonio Salemne.

ANOTHER COLLEGE ART GALLERY

Lehigh University of Bethlehem, Pennsylvania, dedicated last spring its greatly enlarged library. At that time it emphasized, as well as it might, the distinctly library aspects of the building. There is, however, included in the new structure an art gallery of marked beauty. Modest in scale—the room measures about 40 by 70 feet—it is, nevertheless, admirably suited to its purpose. Consistent with the general Tudor Gothic character of the building as a whole the gallery is suggestive of the great hall of an English manor. While the chief lighting source is the arrangement of sky-lights in the beamed ceiling, there is a large window of the oriel type on the side wall opposite the great chimney, and two Gothic windows on the north fill the upper portion of the end of the room. The lower wall is of wooden panelling covered with a neutral tinted fabric which serves as a background for the exhibits. Paintings are suspended on hangers hidden behind the pictures so that no wires or hooks are visible to distract attention. The wall above this, mellow in tone, rises through a second story to the pleasantly beamed ceiling. The benches and chairs are of the color and material of the woodwork of the room.

The opening exhibition was of American paintings from the American Federation of Arts with a group of studies for ecclesiastical murals by H. Siddons Mowbray which continued through Commencement Week.

G. A. H.

BOSTON HAPPENINGS

Newspaper sensationalism made whoopee in Boston's world of art just before and after Hallowe'en. Alarmist stories of "art racketeering" broke with a resounding crash. They concerned a $95,000 "Velazquez," bought for and hung at the Museum of Fine Arts, only to be retired

on some connoisseur's sayso that the canvas is an old one which Velazquez never saw; a "Stuart Washington," painted in 1927 and still bearing the copyist's tag of the Metropolitan Museum which was sold to a Boston banker for $32,500, the money later refunded by the highly respected dealer who made the sale; newly-made Lowestoft and other "antique" china, said to have been plentifully purveyed among trustful New England collectors by a ring of art racketeers. Unseemly enough such front-page stories were, and damaging to the interests of art and artists; but because they are part of the chronological record it were false historianship to ignore them. Too much account, of course, should not be made of them.

The museum's solid achievements of this period would easily excuse falling for the wiles of European sharpers, rumored to have had some countenance from Italy's very highest—were that an established fact. Never in recent history have so many notable things been done at the museum as this autumn.

The first American showings of the Russian icons assembled and lent by the Soviet Government and of contemporary metalwork and cotton textiles brought together as a third international exposition by the American Federation of Arts have been noted. They were followed closely by the American premiere of Sir Rabindranath Tagore's paintings. An important addition, these, to Tagoreana which some critics found delightfully childlike; others, regrettably childish. Then came invaluable records of American craftsmanship in two or more educational films, given their previews with social eclat. One of these discloses Timothy Cole, dean of American wood engravers, in the processes of making an engraving of the museum's Spanish masterpiece, the Fray Felix Palavicino of El Greco. The methods of the one distinctively American branch of art, which is virtually extinct, are thus fixated by the cinema for posterity. Arthur J. Stone, silversmith, master craftsman of the Boston Society of Arts and Crafts, posed for the other film. His craft in traditions and practices is tied to the colonial silversmithing which on the screen is represented by some of the museum's fine pieces by Coney, Hurd and Revere. Both pictures were made by the University Film Foundation.

November's special exhibitions at the museum began on the 4th with one of Mediterranean embroideries. On the 25th came from the Metropolitan Museum the important showing of Mexican art initiated by American Ambassador Dwight Morrow and Dr. Frederick P. Keppel, president of the Carnegie Foundation.

By far the most original of initial seasonal fixtures in greater Boston was the showing of American folk painting with which the Harvard Society for Contemporary Art, Cambridge, re-opened its gallery in mid-October. A committee headed by President Lincoln Kirstein assembled pieces, mostly of the early and middle nineteenth centuries, which nobody, except their amateurish makers, ever thought of as fine art. Included were quaint mourning pictures; ideal landscapes and flower pieces on canvas, paper and plush; portraits in oil and water color which were less academic and atmospheric than conscientious and startling. Older canons of beauty were not subserved by every object in this show, but the enthusiasm of youthful modernists of 1930 for this art of 1840 (the era which the *fin de siécle* supercilious used to call the "funny forties") ran high.

I. J. Belmont's "color-music, neo-expressionism" paintings, shown at the Robert C. Vose galleries, October 25 to November 15, drew an attendance of musical-minded people besides the regular gallery goers. The painter, of Iberian origin, has thoughtfully explored some of the recognized and suspected analogies between music and the pictorial arts. The reception which his work had in Boston was most cordial. Other outstanding exhibitions of early November were: at the Boston Art Club, paintings of Capri by Norbert Heermann, whose art stems from Duveneck days at Cincinnati; pastels of Negro gayeties by Caroline Speare Rohland at the New England Society of Contemporary Art; experiments with "water color pencils" by Arthur L. Esner, at the Lamson & Hubbard gallery.

Literally thousands of artists and teachers of art who had their professional training at the Massachusetts Normal Art School, recently renamed "The Massachusetts School of Art," were pleased to receive invitations to be present at the dedication of the school's new building on October 30.

With the hampering conditions of the dark and overcrowded structure on Exeter Street only a memory this branch of the Massachusetts state university (which is what the school really is) has a chance to render still greater services to art in America.

F. W. C.

GOTHIC AND ROMANESQUE ART IN PHILADELPHIA

The new Philadelphia Museum of Art is gradually completing those portions of its building which remained unfinished at the time of the formal opening two and a half years ago, and installing therein the priceless collections which it has been steadily acquiring through gift and purchase.

Announcement is made that within a comparatively short time the Gothic and Romanesque sections on the south exhibition floor will be open for inspection. Herein will be seen for the first time in this country the thirteenth century Romanesque Cloister which has been transported from its original site in the foothills of the Pyrenees in the south of France, the gift to the Museum of the late Mrs. Wendell Bowman. As nearly as possible the exact surroundings in which the cloister was located will be reproduced, including a blue sky which will be rendered more naturalistic through the installation of lighting effects similar to those in other portions of the museum. Included in the Gothic Section, which will be entered through old stone doorways, will be the famous Gothic Room from the Soranzo Palace in Venice. This room, characterized by Gabrielle d'Annunzio as "the most picturesque corner in Venice," comes to the Museum in memory of the late Thomas J. Dolan, the gift of his three sons. Its history dates back to the year 1500. For many generations it was the rendezvous of Italian nobility and men of letters. Herein will be installed furniture, tapestries, rugs and portraits, such as those with which it was formerly embellished.

Another beautiful feature of this section of the Museum will be a complete fifteenth century Gothic Chapel, which was removed from the abandoned hospital of the Knights of St. Anthony at Aumoniere in Burgundy and has likewise come to the Museum as a memorial gift. This chapel, in which have been preserved the three original stained glass windows, is an outstanding example of the ecclesiastical architecture of the period. In its placement in the Museum it will be adapted for the display of various kinds of Gothic art, including sculpture, paintings, enamels, processional crosses and wood-carving. Beneath one of the windows an altar will be placed; to the right a niche for the credence table, to the left the piscina in which the vessels of the Mass were washed.

In this section also will be a French Gothic Room of the period of the Hundred Years War. This room, which is one of the few remaining interiors of that period, was removed from a "gentilhommerie," or shooting lodge, near Le Mans, and is complete with wall paneling, doors, windows and a hooded chimney piece. A tile floor and spinted ceiling of heavy timbered oak beams are also included. The room is the gift of Mr. and Mrs. Wharton Sinkler.

THE NEWARK MUSEUM

The Newark Museum and the Newark Public Library are showing at this time a joint exhibition in honor of the bimillenium of the birth of Virgil. The display in the Museum traces, through examples of the art of the time, the development of Roman and Mediterranean culture to the time of the Empire; the Library exhibit tells the story of Virgil's life, his friends and his writings. In the Museum are to be seen not only frescoes and wall paintings, showing scenes of the daily life of the time, as well as of mythology, but objects of daily use, such as have been found in Pompeii; models of a litter, a house, a bakery, etc., so arranged as to reconstruct the times in which Virgil lived and of which he wrote. One section of the Library exhibit is devoted to the illustration of the Aeneid, and includes among other interesting works, a rare engraved map from Sanson's Atlas Antiquus, tracing the wanderings of Aeneas. Here also are photographs and other prints showing the features of Virgil as depicted in the Capitoline bust, the mosaic from Tunisia, engraved gems, etc.; also portraits of his friends, Augustus, Maecenas, Horace and Varius. These exhibitions will continue through December 31.

One of the many valuable contributions made to the museum world by the late John

Cotton Dana, founder and Director of the Newark Museum, and Librarian of the Newark Public Library, was the establishment of Apprentice Classes in Museum Work. The first of these classes was conducted at the Newark Museum six years ago and met with such ready response that a similar class has been held each year since. The class for the present season opened on October 1, to continue for approximately nine months. The eight members thereof were selected from a list of more than fifty applicants, and represent seven states and six colleges. This course includes intensive training in all departments of the Museum. Five weeks will be spent at the Newark Public Library, and two weeks in visiting other museums. The success of this undertaking is witnessed by the fact that thirty-three of the thirty-five persons who have attended these classes have been invited to fill positions of responsibility in other museums.

Mention may be made in this connection of the tribute which has recently been paid the late John Cotton Dana in a memorial volume issued by the Newark Public Library (*John Cotton Dana*, 1856–1929). This little book, well arranged and printed, is perhaps as fitting a monument to the accomplishment of this great leader as could be desired, for herein are contained, in addition to two short biographical sketches, numerous testimonials of esteem and admiration from those best qualified to judge of his worth—not only librarians and museum directors, but those in many walks of life to whom he was apparently an example and an inspiration. Scarcely less impressive are the various editorials from the press which follow, and, last in order, the resolutions passed by libraries and other institutions at the time of Mr. Dana's death. The volume was compiled by Miss Beatrice Winser, who succeeded Mr. Dana as Librarian and Director of the Museum.

ACADEMY IN ROME FELLOWSHIPS

The American Academy in Rome has announced its annual competitions for fellowships in architecture, landscape architecture, musical composition, painting, sculpture and classical studies.

In architecture the Katharine Edwards Gordon fellowship is to be awarded, in landscape architecture the Kate Lancaster Brewster fellowship, in music the Walter Damrosch fellowship, in painting the Jacob H. Lazarus fellowship (provided by the Metropolitan Museum of Art), and in sculpture the Parrish Art Museum fellowship.

The competitions are open to unmarried men (in classical studies; men and women) not over thirty years of age who are citizens of the United States. The stipend of each fellowship is $1,500 a year with an allowance of $500 for transportation to and from Rome and, in the fine arts, $150 to $300 for materials and incidental expenses. Residence and studio are provided at the Academy, and the total estimated value of each fellowship is about $2,500 a year.

The term of each fellowship in the fine arts is three years and in classical studies two years. Fellows have opportunity for extensive travel and for making contacts with leading European artists and scholars.

The Grand Central Art Galleries of New York City will present free membership in the Galleries to the painter and sculptor who win the Rome Prize and fulfill the obligations of the fellowship.

Entries for competitions will be received in the fine arts until *March first*, in classical studies until *February first*. Circulars of information and application blanks may be obtained by addressing Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City.

INDIAN ARTS AT THE U. N. M.

The University of New Mexico at Albuquerque has undertaken an interesting experiment in the establishment of a course in Indian arts and crafts for Indian students, with the purpose of stimulating native talent. This undertaking was announced in a recent number of *El Palacio*, Bulletin of the Museum of New Mexico and of the University, and fully outlined in a letter published therein, from the University's President, Dr. J. F. Zimmerman, to the Indian agents of the Southwest. This letter reads in part as follows:

"The University of New Mexico, in cooperation with the Laboratory of Anthropology of Santa Fe, has been making a study of the present cultural needs of the Indians.

It has been found that many Indians have a marked talent for the arts and crafts, but that the basic knowledge of the true and beautiful in Indian design has been corrupted by the white man's art and that many articles produced are of little decorative value. This fact lowers their sale value and demand. If the art of the American Indian is to be encouraged, a number of Indians must be given a thorough training in the principles of Indian design based on the study of the best that has been produced in the past.

"This knowledge is available at this institution through the research of Mr. Kenneth Chapman, of the Laboratory of Anthropology and the University of New Mexico. It is proposed that a course in Indian arts and crafts for Indian students be offered at the University, in which new outlets for the Indian's creative powers will be developed, including woodblock printing, sculpture, carving and other arts and crafts which the Indian can carry on independently and profitably after leaving school. This training should make available a number of Indians trained as arts and crafts teachers. The traditional culture of the group to which the individual Indian belongs will be taken into consideration. The student from the pueblo will be encouraged to follow and develop the designs of his pueblo, and the Navajo will be directed along the lines of Navajo art. The students who complete the work will be given certificates of proficiency by the University in lieu of degrees."

PARIS NOTES

The first important exhibition of the season is O. D. V. Guillonnet's new mural paintings at the *Musée de l'Orangerie* in the Tuileries Gardens, which they fill entirely. These paintings represent an order from the Venezuelan Government for the embellishment of their Foreign Office at Caracas. The idea was due to General Gomez, then President of Venezuela, who wishes to celebrate the centenary of Bolivar's death by an artistic representation of the great liberator's advocacy of peaceful union as a defense against anarchy. So these murals will depict forty-six nations dwelling in peace. How did they happen to choose this French painter? Dr. Cardenas, former Venezuelan Minister to France, saw, at the Paris Exposition of Decorative Arts in 1925, some murals painted by Guillonnet in the *Cours des Métiers* and was much struck by their modern beauty. Guillonnet has had the complicated problem of avoiding both banality and sensationalism, and in this, the first part of his work to be shown, has succeeded fairly well. The pictures, painted in all the light clear colors of a luxuriant garden, are serene and well conceived. The drawing is not always impeccable, although certain sketches in charcoal, also shown, indicate a high quality of draughtsmanship. There is a certain naiveté which is not unpleasing. What is unquestionable is the decorative effect, and the glow of happiness over the whole design. England is represented by a nautical sporting scene, Germany includes a Zeppelin and a shouting group of military students, France some elegant mothers, children and nurses in the Tuileries, bordering the Place de la Concorde. The United States is not yet done. A harvest scene stands for Denmark, and the sunshine is admirably painted. On leaving the museum, although the day was bright outside and the Place de la Concorde colorful as usual, everything, after the bright glory of the murals, seemed dull and dim.

The Guillonnet exposition will be followed at this same museum by a remarkable collection of oriental antiquities recently discovered by Abbé de Genouillac in Tello, Suse and Syria, and to go to the Louvre. Several temples were found, among them the Temple to the God of Serpents, built by the Chaldean king Gondea, who was also an architect. We are promised a pre-Babylonian sculptured head of a young woman, of striking beauty, of which I will speak later.

Other acquisitions of the Louvre include Edouard Manet's celebrated "La Dame aux Eventails" and Berthe Morisot's masterpiece "Le Berceau." The critic Jean-Louis Vaudoyer gives an interesting account of how these pictures were given. They belonged to the Manet-Morisot family (Berthe Morisot was Madame Eugène Manet). The family offered to sell the Morisot picture to the Louvre; if they would accept, then Manet's picture of the Lady with the Fans would be given as a present. The Louvre, of course, accepted. The "Berceau" by Berthe Morisot represents a young mother seated thoughtfully beside the cradle of her

child at whom she looks, and is a beautiful haunting thing. The Manet picture is the portrait of an extraordinary Parisian woman, Nina de Villard, whose fad was to entertain artists who were failures—hers was a salon for the artistic and literary *ratés*. She dressed strangely, and was an eccentric person of mysterious origin, rich and well known in her Parisian world. George Moore in his Memoirs consecrated a chapter to her, and Catulle Mendès sketched her *salon*, not very charitably, in his "La Maison de la Vieillé."

A new monument by Paul Landowski stands in the military field at Issy-les-Moulineaux, just on the edge of Paris, to commemorate the first kilometer ever accomplished by an airplane in "closed circuit," on January 13, 1908. The kilometer was covered in 1 minute, 28 seconds, with Henri Farman at the wheel of a Voisin biplane. The monument in ivory-colored stone represents a huge eagle, with wings outspread, completely covering the top of a broad, thick shaft, the front of which is entirely filled with the inscription describing the event, and bas-reliefs of the plane and pilot. The eagle is magnificently sculptured, the wing feathers being stylised with great skill. The airplane has given a new field to artists, and there is shortly to be an exhibition known as "L'Aeronautique et l'Art" at the Museum of Decorative Arts in the Louvre, which is being organized by the *Aero-Club de France*.

The first plenary meeting of the international conference for the study of scientific methods for the examination and preservation of works of art has just taken place, with M. Destrée in the chair. The director of the Louvre Museum has been appointed one of the vice-presidents. There are two sections—one for painting, the other for sculpture.

LOUISE MORGAN SILL.

BERLIN NOTES

The great Berlin art event —the inauguration of the new museums—was followed by a number of important exhibitions. An extensive exhibition of works of art from Prussian castles in Berlin, Potsdam, Kassel, etc., opened in the Academy House, under the auspices of the administrations of the Prussian castles (formerly royal castles) and the Prussian Academy of Fine Arts. Included therein are pictures, sculpture, furniture, tapestry, porcelain, glass, faience and metal-work, from the fourteenth to the beginning of the nineteenth centuries. As the castles are all creations of the baroque period, they contain works of art of both German and foreign origin. Frederic the Great, for instance, was a lover of French art in his youth, while in later years he preferred the Italian and Flemish masters of the seventeenth and eighteenth centuries.

The central hall of the exhibition contains the chief works of French art of the eighteenth century, including two most beautiful compositions by Watteau: "Gersaint's Signboard" and "Embarkation for Cythera" more favorably placed than in their usual situations in the Berlin palace. In addition, there are paintings by Chardin, Pater and Lancret, busts by Houdon and Bouchardon, and five of the rare Augustus Rex vases from the Meissen manufactory. The court painter Antoine Pesne, who lived and worked many years in Berlin, is represented by a number of portraits of princesses of the royal house.

The most valuable pieces of furniture are those with the inlaid work of the famous David Roentgen, including a large writing desk, one of the most richly adorned of his works. The inlay is composed of dyed pieces of wood arranged in Chinese patterns and flowers. There is also to be seen a very interesting and rare collection of snuff-boxes (*tabatieres*) once owned by Frederic the Great, made of gold and rich jewels and adorned with enamel painting, chiefly by Berlin masters of the second half of the eighteenth century.

The second important event in Berlin art fields was the auction sale of the second part of the Figdor Collection. It will be remembered that the first part of this famous collection was sold in June in Figdor's native city, Vienna. The total sum obtained for the second part equalled receipts for the first part—more than $1,000,000.

The outstanding masterpiece of painting was the "Prodigal Son" by Hieronymous Bosch, sold for nearly $100,000 to Goudstikker, Amsterdam. The portrait of a man lately attributed to Dürer fetched about $40,000. Comparatively high prices were

paid for works by some Italian masters, including Giovanni di Paolo and by Rueland Frueauf, a fifteenth century master of southern Germany.

But, generally speaking, the pictures were not the most important part of this auction sale. Sculpture, chests, boxes and metalwork aroused greatest interest, as there were many rarities in these classes. This collection has never been surpassed, even by a museum, for large number and uniform high quality of works of art in these categories. To mention but a few items, there were a mirror-frame with the laughing angel-heads of della Robbia, two terra cotta angels by Andrea del Verrocchio and a bust of a young woman by Desiderio da Settignano, and a great many German sculptures in wood, of the Gothic period, of highest quality. Among the chests was a bridal box of Siena, first half of the fifteenth century, by Domenico di Bartolo, previously one of the masterpieces of the Spitzer collection in Paris. This box fetched nearly $30,000.

Among the mediaeval bronzes bells and mortars were special favorites of Figdor. There were a number of richly adorned Italian table bells from the most famous studios of the Renaissance. A feature of the group of figural bronzes was a German aquamanile of about 1400, representing Samson with the lion, which brought nearly $25,000.

DORA LANDAU.

LONDON NOTES

The precious freight, which I mentioned in my last Notes, sent to us from the Treasury and Palace of the Shah of Persia to form the International Exhibition of Persian Art opening at the Royal Academy in January next, has now reached London safely; and these treasures, which I understand to be insured for £2,000,000, are now in safe keeping at Burlington House. They include carpets of almost priceless value, paintings, pottery and manuscripts, jewelled arms from the Imperial collection, work in gold, silver and bronze. We may expect to see not only very delicate Eastern workmanship but a glorious riot of colour harmonies: for the Persians, an ancient and always an artistic race, have color in their very tradition and form a part of the Moslem world which never quite accepted the severe exclusion of the animate creation from art rendering. Of course the above is only a part of the whole exhibition, for consignments are yet due from other countries before the Academy opens its doors at the new year to what ought to prove a worthy rendering of the art story of Persia; and also a not unworthy successor to the art of the Flemish, Dutch and Italian Masters.

Of course it does seem to be an open and most interesting question as to whether these great International displays are as good for the exhibits as for the public who visit them; and in this connection it seems worth while alluding here to the recent gathering of experts in Rome for the International Conference on the scientific examination and preserving of works of art. From London we had there Mr. Kennedy North and the well-known expert Dr. Laurie; Dr. Bredius came from the Hague and took occasion to point out that certain paintings sent from Italy to London for the recent exhibition there had not returned wholly undamaged, though further details were not disclosed then; and Dr. Nerica (New York) spoke yet more clearly on the possible harm to works of art by being sent about the world. He described paintings left for centuries in the same place as "sedentary," and pointed out that they bore the changes of climate and conditions of travel much worse than those which were often moved. Even if these exhibitions had a good effect in bringing different nations into sympathy, he thought this might be as well attained by improvement of facilities for travel; in fact, a year ago now, when the masterpieces of the great Italian collections were at sea in the Bay in storm conditions, we had some very anxious moments.

Special interest attaches to the loan exhibition of works by living British artists, opened by Prince George at the Guildhall Gallery on October 23 last. The exhibition included 394 paintings from exhibitions held in the different Municipal Galleries of the United Kingdom, such as Leeds, Manchester, Bradford, Belfast, Liverpool and Glasgow, under the scheme inaugurated some three years ago by Sir Joseph Duveen. Under this system much interest has been aroused and many sales have been effected.

S. B.

BOOK REVIEWS

AMERICAN ETCHERS, VOL VI—ARTHUR WILLIAM HEINTZELMAN; VOL. VII—GEORGE ELBERT BURR; VOL. VIII—KERR EBY, A.N.A. Published by The Crafton Collection, Inc., New York. Price, $2.00 each.

These volumes are uniform in style and similar in character to the four previously published on Roth, Hutty, Hassam and Kappel, respectively, and they uphold, both in introductory text and facsimile reproduction, the high standard already established. The purpose of the series is to extend the knowledge and enhance appreciation of the works of American etchers, and that they could fail in their purpose does not seem possible.

The introduction to the Heintzelman volume is by Robert Rey, Conservateur-Adjoint du Musée du Luxembourg, Professeur a l'Ecole du Louvre, and the writer voices not only his own conviction in the matter of Heintzelman's work but takes under consideration what other critics have written in regard to it. The reproductions in this book are from prints in the private collection of the artist and include some of his most successful plates, plates which vie in quality with the works of the great master, Rembrandt.

The introduction to the volume devoted to the work of George Elbert Burr is by Arthur Millier, Art Editor of the *Los Angeles Times*, himself an etcher. The plates chosen for reproduction are all but one of Western scenes and are, for the most part, from proofs in the permanent collections of the great museums—the British Museum, the Louvre, the Metropolitan, the Victoria and Albert Museum, etc. Mr. Burr has produced prolifically. Three hundred and fourteen plates are listed in this volume; therefore, if the reviewer misses among the twelve reproduced certain favorites, it is not to be wondered at.

The introduction to the volume devoted to the work of Kerr Eby is contributed by Dorothy Noyes Arms, the wife of John Taylor Arms, and is both discriminating and appreciative. Mr. Eby, she says, "sees straight into the heart of his subject. With his sure skill, his uncompromising sincerity of purpose and his artistic vision, he contrives to give us the very essence of each experience in terms of lasting beauty." The choice of plates for reproduction in this volume seems uncommonly good, manifesting the artist's wide range of style and variety of choice in subject.

PERSONALITIES IN AMERICAN ART, by W. Francklyn Paris. The Architectural Forum, New York, publisher. Price, $2.00.

Eight essays on men whose influence upon American art or whose encouragement of American artists entitles them to public esteem and gratitude. The author, in his capacity as Director of the Hall of Remembrance of New York University, has been instrumental in placing the busts of Whistler, Saint-Gaudens, Ogilvie, Morse and Chase in this pantheon for artists in the rotunda of the university's library, where he has also installed busts of Carroll Beckwith, Walter Shirlaw, Frank Duveneck, J. Q. A. Ward, Henry K. Brown and George Inness. These essays additionally memorialize some of these and a few others who, while not great artists themselves, have rendered great service to the cause of art, such as Lloyd Warren and J. Sanford Saltus. Each essay is sympathetically written with a real appreciation both of personality and achievement. The book itself is an example of fine printing, coming from the press of Norman T. A. Munder & Co., of Baltimore.

FAMOUS PAINTINGS—MADONNAS. Interpretations by Henry Turner Bailey. Ten plates in color from the original masterpieces, compiled by Francis H. Robertson, and published by the Art Extension Society, Inc., The Art Center, 65 East 56th Street, New York. Price, $1.00.

This is one of a series issued by the Art Extension Society for use in schools and clubs, affording opportunity to become acquainted with the works of the great masters through fine examples and under the guidance of a sympathetic teacher.

LETTERING, by Graily Hewitt, B.A., LL.B. J. P. Lippincott Company, Philadelphia, publishers. Price, $6.00.

There are perhaps less people who appreciate the art of lettering than any of the known arts. Yet among all there is none, perhaps, more interesting or beautiful.

The author of this volume is said to be a

master of hand-lettering, and shows himself in his writings conversant with the art historically as well as currently. But he is not one who has buried himself in the past. In his Introduction he calls attention to the fact that we cannot improve our lettering without taking into consideration the modern purposes to which it is to be put. Above all, he insists, we must not overlook the purpose of advertising. Not merely goodness nor appropriateness is in the present day sufficient; we must have effectiveness. "I am hoping," he modestly says, "that this book may be useful to those who care to study the traditional methods of the craft as practiced by a modern for modern purposes."

But it should not be thought for a moment that it is the commercial letterer alone who will find profit in this volume. To every book lover, to everyone who delights in fine type and beautiful composition, it appealingly addresses itself, and will be found full of informative material.

Running with the text are 403 illustrations.

RÉPERTOIRE BIOGRAPHIQUE & BIBLIOGRAPHIQUE DES ARTISTES DU XVIII SIÉCLE FRANÇAIS, Peintres, Dessinateurs, Graveurs, Sculpteurs, Ciseleurs, Fondeurs, Architectes, Ebenistes, by Vicomte Charles Du Peloux. Published by Librairie Ancienne Honore Champion, 5, Quai Malaquais, 5, Paris, France.

This valuable book published in France and in French is dedicated to an American, Madame Whitney Hoff, a friend of France and of French art, as a token of friendship and respect on the part of the author. It contains not only the subject matter which its title proclaims but also notices on the Art of the Eighteenth Century, the Expositions, the Academies, the Royal Manufactures, Amateurs of Art, the Public Sales and a Bibliography of important Publications. A most valuable reference book.

STORIES OF THE YOUTH OF ARTISTS, by Mary Newlin Roberts. Illustrated by Constance Whittemore. Thomas Y. Crowell Company, New York, publisher. Price, $2.50.

Twenty stories of the childhood of twenty great artists told in a way which will engage and hold interest and at the same time serve to introduce children during their most impressionable period to great world artists. We make much in this country of art, building for its display beautiful art museums and holding many exhibitions, but we do not venerate the artists as we should, failing to realize that without artists we would have no art. This book should help to correct this short-coming, making them known as real persons, and stressing the meaning of art to the individual, even in childhood. A delightful book.

ENCHANTED BRITTANY, by Amy Oakley, with illustrative drawings and decorations by Thornton Oakley. The Century Company, New York, Publishers. Price, $4.00.

Primarily a travel book but one which for those who cannot leave the family fireside will serve as a magic carpet, a book by artists for artists and laymen. When Mr. and Mrs. Oakley travel it is with the seeing eye as well as sympathetic understanding of those with whom they come in contact.

Brittany has always been a cradle of art, a resort for artists. It was Brittany that brought forth Lemordant. The life, the picturesque customs and characteristics of this land of enchantment are admirably set forth by both text and illustrations. The latter are in pen and ink, as usual, and admirably complement as well as supplement the printed page. As virile in character as ever, they possess in larger measure spiritual significance. A beautiful and noteworthy book from the standpoint of art and as a collaborative work. Similar in physical form and general character to its two predecessors, "Hill Towns of the Pyrenees" and "Cloud-Lands of France."

EARLY AMERICAN FURNITURE MAKERS, by Thomas Hamilton Ormsbee, Thomas Y. Crowell Company, New York, Publishers. Price, $3.50.

A delightful book—readable, informative, engaging. Mr. Ormsbee, who is a newspaper man with a hobby for fine furniture, has given us in this volume a most interesting account of the lives of the early American furniture makers, thereby re-creating the atmosphere of the time and humanizing their productions. Well printed, fully illustrated, and of permanent value as a reference. The author himself styles it "a social and biographical study." It is all this and much more.

BULLETIN—ANNUAL EXHIBITIONS

CARNEGIE INSTITUTE, PITTSBURGH, PA. Twenty-ninth Annual International Exhibition of Contemporary Paintings.....Oct. 16–Dec. 7, 1930

ART INSTITUTE OF CHICAGO. Forty-third Annual Exhibition of American Paintings and Sculpture.....Oct. 30–Dec. 14, 1930

PHILADELPHIA WATER COLOR CLUB. Twenty-eighth Annual Exhibition. Pennsylvania Academy of the Fine Arts.....Nov. 3–Dec. 7, 1930

PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Twenty-ninth Annual Exhibition, Pennsylvania Academy of the Fine Arts.....Nov. 3–Dec. 7, 1930

THE PRINT CLUB OF PHILADELPHIA, 1614 Latimer Street, Philadelphia, Pa. Third International Exhibition of Prints.....Nov. 28, 1930–Jan. 3, 1931

CORCORAN GALLERY OF ART, WASHINGTON, D. C. Twelfth Biennial Exhibition of Contemporary American Oil Paintings.....Nov. 30, 1930–Jan. 11, 1931

NATIONAL ACADEMY OF DESIGN. Winter Exhibition, American Fine Arts Galleries, 215 West 57th Street, New York.....Nov. 25–Dec. 21, 1930

ART INSTITUTE OF CHICAGO. Second Annual International Exhibition of Lithography and Wood Engraving.....Dec. 4, 1930–Jan. 25, 1931

THE BROOKLYN SOCIETY OF ETCHERS. Fifteenth Annual Exhibition, The Brooklyn Museum.....Jan. 9–Feb. 9, 1931

THE WICHITA ART ASSOCIATION. Fourth Annual Exhibition, Contemporary American Block Prints, Western Litho Building, Wichita, Kansas.....Jan. 11–25, 1931
Entry blanks received December 25th.
Exhibits received January 1st.

PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA, PA. 126th Annual Exhibition of Oil Paintings and Sculpture.....Jan. 25–March 15, 1931
Entry cards received December 25th.
Exhibits received January 1st.

THE CHICAGO SOCIETY OF ETCHERS. Twenty-first Annual International Exhibition. The Art Institute of Chicago.....Jan. 28–March 1, 1931
Exhibits received January 3rd.

Note: This does not include exhibitions circulated by The American Federation of Arts, a Bulletin of which will be found on page x.

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